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JULIA MARLOWE.

MIRROR INTERVIEWS.

Edwin Knowles.

Most travelers in strange countries have been in Brooklyn. And the bolder ones who have not fled before the forbidding front she presents to tourists, know that there is much that is good and interesting in Brooklyn. They have been struck by the trolley cars, and have visited the beautiful cemeteries. They have reveled in the sylvan delights of Prospect Park, and, being cyclists, have spun along the leaf-canopied bicycle path to the ocean. But those who know their Brooklyn well know that none of these features is her chief adornment. Her "gem of fairest rays serene" is the matinee girl. She is the leading native product, a flower indigenous to the soil, flourishing in great numbers and great luxuriance. In New York the matinee girl is an incident, a beautiful flower among many; in Brooklyn, she is an American beauty rose, the queen of the garden. Therefore, the position of a head gardener, to whose cultivation and tender care she owes her life, is one of much moment across the river.

To change the metaphor, imagine a bright Saturday afternoon when the clocks are indicating the hour of 2. A stream is flowing into the Park Theatre—a stream glistening with many colors, like a torrent when the sun is shining on it. And this stream eddies by the figure of a man of stalwart proportions, with a great head of white hair and a generous mustache and smiling blue eyes, and as it flows it keeps murmuring, like the light ripple of the torrent—Good afternoon, Mr. Knowles! Good afternoon! Good afternoon! Good afternoon! It is the matinee girl *en masse*, paying her little tribute in the proper place.

"Brooklyn," said Mr. Knowles to the MIRROR interviewer, "is essentially a city of women theatregoers. It is a city of homes. The homes of the great middle class, who cannot go to the theatre often enough to become blasé, and yet who can afford to visit our playhouses frequently. For this reason we have here enthusiasm for the theatre and some means to gratify it, a combination most excellent for the theatres and profitable to the manager who thoroughly understands the peculiar Brooklyn public. No good play lacks for patronage in Brooklyn. But, as I have already said, our patronage comes chiefly from the women. They flock to the matinees and come in the evening, the only difference at night being a change of gown and an escort. The latter usually does not care very much for the theatre. He is present to please the lady. Mabel has innocently said to Harry, who calls regularly, that she would just love to see so and so in such and such a play, which is coming next week. The young man, whose dearest wish is to please Mabel, makes a mental note of her words and upon his next call delights her with an invitation to see the play. Or the young matron says to her husband:

"'John, you don't take me to the theatre nearly as much as you used to. I must see——. I am getting quite behind the times.' So John, conscience stricken, buys two seats.

"It is these little stories, repeated thousands of times, that fill our theatres. You see, then, that we must provide plays that the women like. These, my experience has taught me, are romantic dramas with plenty of love and pathos in them, and a handsome hero. It is because this is true that E. H. Sothern is probably the most popular actor who comes to Brooklyn. I have seen at a matinee when he or some other good looking leading man who appeals to the feminine eye and heart is performing in one of my theatres as many as two thousand women at a matinee, and not fifty men. But Brooklyn has some very strong favorites among the actresses, too. Georgia Cayvan is one of them, and Lillian Russell has been another. There was a time, not very long ago, when there would be a crowd of women packed close about the stage door and extending to the fence on the other side of the street just after one of the fair Lillian's matinees.

"Another peculiarity over here in Brooklyn is the personal relationship which springs up after a while between the manager and his patrons. I know by sight most of the people who come to my theatre, and many of them I know personally. In New York this, of course, would be impossible. There is much more sociability and freedom here. It is by no means uncommon for two ladies to come to the theatre at night without escorts.

"There was a time when they came to the Brooklyn theatres very little under any circumstances. Right in front of my theatre I have often seen people get on a car to go to the play in New York. But that time, thank heaven, has past. Our theatregoers now understand that sooner or later they will see the best of the New York attractions on this side of the river, and they are content to wait for them. The result is that Brooklyn is now an excellent theatre city, although that could hardly be said for it when I first embarked on the uncertain sea of management.

"When was that? Why, in 1882. I made my debut as a manager in Brooklyn. I had been an actor before and had just begun the season with Esmeralda at the Madison Square Theatre, New York. I happened to meet Colonel Morris on the street one day and, after a little general conversation, he said to me:

"'Knowles, I am going to try a new venture over in Brooklyn and I want a partner. The idea has just occurred to me that you are the man I'm looking for. Will you go into it with me?'

"It was a tempting bait. I had been an actor for fifteen years, and had grown tired of the caprices of managers. If there were any caprices and that sort of thing to be indulged in I thought I would like to do the indulging myself for a change. So, after further discussion of the matter, Colonel Morris and I became joint proprietors of the Grand Opera House at the beginning of the season of 1882. My career since then has been uneventful enough; it has been marked only by the ups and downs and the trials and tribulations which ordinarily beset the manager. I disposed of my interest in the Grand Opera House in 1886, and three years later became one of the owners of the Amphion Academy. From 1892 to 1896 I was interested in the Columbia Theatre, and in 1894 A. M. Palmer and myself became the proprietors of the Park Theatre. I am now the manager of two Brooklyn theatres, the Amphion and the Park. I, in association with ex-Governor Taber of Colorado, have a stock company in Leadville, and I am also interested in the melodrama, The Great Diamond Robbery. You can see from this that I have a good deal on my hands during the season. At its end I try to throw business cares to the winds for two months and revel in nature.

"One of my enthusiasms is fishing. There is a great deal more trouble in wooing the wilful trout than in bowing to the whims of the capricious star. I am the president of a trout club composed of Brooklyn gentlemen. We own a large tract of territory in the forests of Pike County, Pennsylvania, and we rough it there for several weeks every Summer. I almost forget that there is such a thing as a theatre in the world when, surrounded by the musical sounds of the forest, with miles of great trees and wild underbrush on every side, I whip a noisy stream for trout. Part of my Summer, too, I spend in New Hampshire, and sometimes I take a little trip to Rhode Island and renew the memories of my boyhood in the old town of Hamlet.

"Yes, that was where I was born. Thus, you see, I have given Hamlet a claim to fame. That was in the year 1845. It was not very long afterward, before I was out of dresses, I guess, that I conceived a violent ambition to join a circus. I had been taken to one, and it far surpassed, as I remember it, my dream of heaven. My first idea of the theatre was mingled in a peculiar way with the circus. I heard my parents talking about the stage. I knew that they had been to some sort of a performance, so in my small mind I pictured an image of a stage coach being driven around a circus ring. That was my original notion of the theatre. Of course I learned better as I grew older, and after a while joined an amateur theatrical company in Norwich, Conn. We gave some fearful and wonderful performances; in time I became the young Roscius of Hamlet, Rhode Island, and at last drifted into professional faith. One of my first engagements was with the Worrell Sisters at the old New York Theatre. Not a great while after my first appearance on the professional stage I joined the Troy stock company. Afterward I was a member of the stock company in New Orleans, of John E. Owens's company in Memphis, of stock companies in Cincinnati and Cleveland, and several others. I supported Fanny Davenport in her first star engagement, in St. Louis, in 1876. It was in 1871, I think, that I played Seth to the Rip Van Winkle of Joseph Jefferson. I remember that there was time for only one rehearsal before my first performance with Mr. Jefferson. A good deal of business followed most of his speeches. I had no idea as to just how much, because I had had no experience with his acting. For the first night or two my position was a trying one. Mr. Jefferson would nod or wink when it was time for me to begin, and I had to be very alert not to miss that wink. He afterward thanked me for giving him a chance to finish his business—a thing which actors unfamiliar with his methods often forget to do.

"During these years I played a great range of parts—everything from walking gentleman to leading man. I saw the passing of the old stock company system and the rise of the dramatic star. I know it is the custom of most old actors to deplore the change. They wax enthusiastic over the palmy days of the stock companies and enlarge upon their opinion that the general average of acting was much better then than now. But I don't agree with them. I think the practice of presenting one play instead of a repertoire is one of the principal causes of the growth of the new school of acting—the quiet, artistic and natural school, whose chief exponents are Duse and Mrs. Fiske, as distinguished from the stilted theatrical school. It is true that the old system gave an actor facility in learning parts and some other advantages, but he ordinarily did not play the part often enough to bring out the fine points and to give his performance the high finish and polish we see to-day. The actor was stagey. The new school, to my mind, is much more effective than the old.

"But the theatre has lost some rather picturesque and interesting features with the passing years. There was the green room, for example, and its odd customs. The minor actors, the utility men, were never allowed in the green room, and if they ventured to speak at all to one of the leading performers they did so only in terms of the greatest deference, not to say humility. Social intercourse between a tie-wig and a walking gentleman was as impossible as between the Prince of Wales and a butcher. Once, when Billy Florence, Barney Williams, Francis Frankshaw, and J. H. Warwick were bootjacks, that is, utility men, in old Rufus Blake's company, they stole into the green room in the old gentleman's absence one day. This was venturesome enough, for he was an exceeding brusque man and a great stickler for the proprieties. None of the boys ever dared to speak to him. But they thought he wouldn't be back that day, and as a crowning sacrilege Billy Florence actually began to imitate his very marked peculiarities. The others were convulsed with laughter both at the daring and the cleverness of the imitation. But suddenly they stopped as if petrified. A cold chill seemed to fill the room. They looked around and there stood old Rufus in the doorway, apparently choking with rage.

"'You young scallawags!' he shouted in a thunderous voice as he started into the room and began to beat about him with his cane. 'Get out of here, and never let me see any of you in this theatre again.'

"But the truth was that Rufus was bursting with laughter, and the boys afterward discovered a big heart under the rough exterior."

RICHARD MANSFIELD SELLS HIS INTEREST.

Richard Mansfield sold, last week, to Hoyt and McKee his interest in the Garrick Theatre. Charles Frohman will continue to manage the house, and the policy of the house will remain unchanged. The Garrick Theatre is said to have cleared over forty thousand dollars under Mr. Frohman's direction, which began about a year ago.

Plays with printing. All the successes in the market. To lease at reasonable rates, Berg's Dramatic Bureau, 1439 Broadway, New York.

THE THEATRICAL COMBINATION.

A lively topic in theatrical circles is furnished by a stand taken by Francis Wilson against the theatrical combination headed by Al Hayman—or a stand taken by the combination against Mr. Wilson, as the case may appear from varying view-points—of which there will no doubt be more gossip in the future.

Mr. Wilson has announced that he has canceled all contracts for next season made through the agency of Hayman-Frohman et al., and that if he cannot play an independent tour he will not play at all or he will go abroad.

It appears that it has been the custom of Benjamin Stevens, manager for De Wolf Hopper, and Al Canby, manager for Mr. Wilson, in past seasons to arrange their respective bookings so that there would be no clashing of dates. Some time ago, when Mr. Canby was ready to book Mr. Wilson's route for next season he met Mr. Stevens to make their usual arrangement. Mr. Stevens, it is said, told Mr. Canby that Mr. Hopper's tour had already been booked by the theatrical syndicate, and therefore that the method formerly observed by the managers of these stars could no longer be followed. Mr. Canby then went to the syndicate, and found that his star could not get into several theatres in which he had regularly appeared. Moreover, the syndicate declined to book Mr. Wilson unless it was permitted to lay out his entire route. Mr. Canby submitted at the time, and began playing the route furnished by the syndicate. As the time drew near for Mr. Wilson's annual appearance in Washington and Baltimore, it was found that he was booked for the Lafayette Square Theatre in the former City and for the Academy of Music in the latter, whereas he had always before appeared in Ford's Theatre and the National. Mr. Canby protested against the bookings made, but was informed that his star must play where the syndicate had arranged to have him play or not at all. Whereupon Mr. Wilson determined to cut loose and play independently or retire.

There has been a daily newspaper effort to get a consensus of opinion upon the subject of the syndicate and its workings, but thus far with superficial and unsatisfactory results only. THE MIRROR proposes in a methodical and impartial way to sound this matter, and to publish the opinions of persons concerned. If the theatrical syndicate represents methods of benefit to the theatre, that will appear. If individual stars and managers and the public are suffering from the operation of the syndicate system, that will be seen.

JULIA MARLOWE.

The enthusiasm with which New York theatregoers have greeted Julia Marlowe and Robert Taber during their present engagement at Wallack's Theatre marks Miss Marlowe as one of the most successful actresses in America. She had before won recognition throughout the country for her unusual talent and charming personality. Miss Marlowe is an admirable Juliet, but her greatest achievement, from the popular standpoint, is in the role of the beggar maid in For Bonnie Prince Charlie.

It may seem that Miss Marlowe has reached the goal of great artistic accomplishment in an early period in her career. But, as a matter of fact, her present triumph is the culmination of a considerable number of years of arduous labor. She made her first appearance in a juvenile opera company, which sang Pinafore, The Chimes of Normandy, and other light operas in 1880, when she was twelve years old. In 1882 she played Little Heinrich in Rip Van Winkle, and also minor Shakespearean parts. She was christened Sarah Frances Frost, but was known during this period as Frances Brough, the latter being a family name.

After these early experiences on the stage Miss Marlowe came to New York to acquire a general education. When she was sixteen she began in earnest to study for her future career upon the stage. Under the instruction of her aunt, who was an experienced stock actress, familiar with all the Shakespearean parts, she practised the classic roles in a painstaking way. After four years of close application and constant industry she made her debut in New York as Parthenia at a matinee. Her success was pronounced, but not for a long time afterward did she win the place for which she was striving. It was not until 1889 that her ability began to be generally recognized, although she appeared in New York in 1887 as Juliet and as Viola in Twelfth Night. In 1888, in Cincinnati, she made her first appearance as Julia in The Hunchback and during the same year played Pauline in The Lady of Lyons. In January, 1891, she essayed the role of Rosalind in As You Like It and scored an artistic success. Then she played Imogen in Cymbeline, her favorite character. Her repertoire has steadily grown and in it, besides the plays already mentioned and others, are Rogues and Vagabonds, The Love Chase, Chatterton, The Belle's Stratagem, The School for Scandal, She Stoops to Conquer and Henry IV. In all of these plays Miss Marlowe's talent and charm are conspicuous.

In view of her attainments it is to be regretted that she is not a native, instead of an adopted daughter of America. She was born in the village of Caldbeck, Cumberlandshire, in the Lake district of England. Her parents settled in Kansas, however, when she was five years old, so that, after all Miss Marlowe may be claimed as a real American.

A PROTEST BY MANAGERS.

A meeting of interested theatrical managers was held last Friday at the Casino to protest against the passage of the Mullin bill now before the State Legislature. The bill practically seeks to prohibit the wearing of fleshings on the stage. Edward Lauterbach and A. H. Hummel were retained to appear for the managers when the bill is considered in the Senate. Among the interested persons represented at Friday's meeting were Charles Frohman, Al Hayman, T. Henry French, H. C. Miner, George W. Lederer, George B. McClellan, Frank B. Carr, James Donaldson, James H. Curtin, Marcus R. Mayer, Weber and Fields, Hoyt and McKee, and Rich and Harris.

NEVER AGAIN FOR ENGLAND.

The immediate success of Never Again, at the Garrick Theatre, has prompted Charles Frohman to complete arrangements for a London production of this merry farce at the Vaudeville Theatre, where A Night Out, here played as The Gay Parisians, has been running successfully for eleven months under the management of Mr. Frohman, who will make the English production himself.

PRIMROSE AND WEST'S ANNIVERSARY.

George H. Primrose and William H. West celebrated at the St. Charles Hotel, New Orleans, last Tuesday the twenty-sixth anniversary of their partnership. THE MIRROR gratefully acknowledges an invitation to the anniversary banquet.

GOSSIP OF THE TOWN.

Blanche Walsh and Olive May have joined Secret Service to alternate with Amy Busby and Odette Tyler as a number of special matinees are announced at Boston.

Thomas Q. Seabrooke will appear in a new comedy at the Grand Opera House, Chicago, on April 11.

Edith Mason of the Castle Square Opera company at Philadelphia while cycling recently collided with another cyclist and received several bad bruises.

Mignon Carrol has signed with W. K. Lindesmith for a soubrette role in A Foxy Guy next season.

Ed C. Eichelberger, formerly manager of the York, Pa., Palace of Amusement, has joined the Rachelle Renard company as business manager.

W. S. Cleveland has issued an announcement setting forth in taking style sixty prominent features of his Metropolitan Theatre and Roof-Garden at Buffalo. Mr. Cleveland desires to control every playhouse in Buffalo.

Nita Carritte has secured satisfaction for her claims against the assignees of Abbey, Schoeffel and Grau, by whom she was engaged for a light opera organization, which was abandoned when the firm failed.

D. W. Truss and Co. have engaged the company for the new comedy, The Tarrytown Widow. Rehearsals began last week. The first performance will occur at Providence April 5, and a New York production will be made late this season or early in the Autumn.

S. H. Friedlander, of Friedlander, Gottlob and Co., of San Francisco, will visit New York next week to book attractions for the firm's houses.

Carrie Roma has signed to remain for the entire season with the Castle Square Opera company at Boston, where she has enjoyed an enthusiastic reception.

True S. James, who has been playing the juvenile in The Last Stroke, will remain in Chicago for several weeks, engaged in putting on his burlesque, Falstaff and The Devil, in the vaudeville houses.

Ralph Bell, who has been suffering with an inflamed foot, is convalescent and opened this week with Jean Reynold.

Charles A. Morgan, who has played Willie Walt in A Baggage Check for two successful seasons, was entertained for four days by his Wheeling friends while playing an engagement in that city.

William T. Doyle, said to have been a member of one of Clara Morris's companies, was arrested last Wednesday in this city for assaulting Samuel Elton, a butler, who accosted him insultingly. Elton is in hospital with a broken leg, and Doyle was paroled.

An Irish oratorio, St. Patrick of Tara, by Professor J. W. Glover, will be sung at the Lexington Avenue Opera House, to-morrow (Wednesday) evening, for the first time in America.

The annual ladies' gambol of the Lambs' Club will occur at the Broadway Theatre Friday afternoon.

The box-office receipts for Margaret Mather's engagement at the Euclid Avenue Opera House, Cleveland, were attached March 5, on a claim of Claude Hagen, stage carpenter, of Brooklyn, for $367. The matter was arranged for future settlement. C. J. Whitney and R. C. Whitney, of Detroit, visited Cleveland the same day, and the former arranged for a partial interest in the Margaret Mather company, the tour to be conducted with deference to Mr. Whitney's wishes to the extent of his holding.

May Vokes, the clever young German maid in My Friend from India, is to star next season. Smyth and Rice have accepted the scenario of a new three-act comedy, A Chicago Girl, by W. H. Post, in which they will star Miss Vokes, who is a Chicago girl in every sense of the word, having been born and raised in that city.

Clairisse Agnew was unable to appear at several performances of A Milk White Flag at Providence last week owing to a severe attack of bronchitis. Her part was played by Margaret Macdonald, sister of the late Sadie Macdonald who died in Australia while playing the same part.

Edwin Stevens has been engaged for a leading part in the new opera, 1999.

W. S. Cleveland and Louis Eckhert, who are to be the proprietors of the new Metropolitan Theatre at Buffalo, are trying to acquire the Lyceum, now under the management of M. S. Robinson and John Laughlin.

Mrs. Evelyn Greenleaf Sutherland delivered a very interesting lecture on the drama before the Playgoers Club, in Boston, on Feb. 26.

Belle Stoddard has made a hit in the part of Barbara in Old Kentucky. She has received great praise for her work from the press.

Ethel Marlowe has been engaged for the remainder of the season for the emotional role in On the Mississippi. She has played the part before.

The West End Women's Republican Association, of this city, celebrated President McKinley's inauguration with a musicale, given by Margaret Anderson, at the Hotel Endicott last Friday afternoon. Miss Anderson directed an orchestral performance of her own "McKinley Waltzes," and the soloists were D. Wertheim, William Barth, Eugene Rose, E. Oppenheim, A. C. Lewando, Charlotte Sulley and Alma Kramer.

Charles E. Blaney telegraphs that A Baggage Check played last Tuesday at the Oshkosh, Wis., Grand Opera House, which he considers the best managed one-night stand in the West.

Matt B. Snyder has joined A Contented Woman, B. R. Graham replacing him in A Milk White Flag.

The Reverend J. F. X. O'Conor lectured about the Niebulungen Lied and the Wagner operas in the theatre of St. Francis Xavier College last Wednesday evening, assisted in Wagnerian selections by Mlle. Hoffman, Doctor Fernand Dorbesson and Gaston Dethier.

Harriet Aubry, who has recovered from an almost fatal attack of typhoid fever, is resting in Boston, where she is soon to be married to Ralph Dixwell of that city. Her work in the Lyceum stock company and The Amazons road company will be remembered. Miss Aubry will not retire from the stage but as Harriet Aubry Dixwell will continue her professional work.

A Jay from Jaysville was held at Brunswick, Md., for three days by the recent storms. The company, which reports excellent business, includes Charles Sinclair, E. S. Sullivan, Paul Hudson, Bruce Bernard, Tom Mackey, Percy Wright, Leonard Ward, Ned Howell, Marie Blair, Clare Sullivan, Allie Danish and Anna Danish; Alf Donnan, proprietor; Bruce Bernard, manager; F. W. Mindrop, representative; J. Francis Hayes, musical director; John Lowrey, properties; Charles Hickman, transportation. The company is using an ingenious puzzle, invented by F. W. Mindrop, to advertise.

CORRESPONDENCE.

BROOKLYN.

Of the week's productions, but two, Cuba's Vow and Jack and the Beanstalk, are new. The most notable event on Monday was the revival of The Sign of the Cross at the Montauk, first seen locally at the Park Theatre during the week of May 27, 1895, when it was alternated by William Barrett and Maude Jeffries, with The Manxman. These presentations were almost the first of its since notable career, and but little surprise was felt by those when they witnessed it, upon learning of the furore that it subsequently created in England. The week alluded to was of frightful temperature, and the writer cannot recall without a smile some remarks made by Mr. Barrett to Miss Jeffries, sotto voce, when he discovered that, at the Saturday matinee of June 1, his flushings and gorgeous draperies were giving outward indication of the Turkish bath ordeal to which they were exposed. Charles Dalton and Lilian McCarthy were both excellent, their respective impersonations bearing favorable comparison with those of the original exponents. The scenic effects have met all requirements and the receipts eminently satisfactory. Colonel Sinn's next offering will be John Drew in Rosemary, this being this actor's first appearance on the Montauk stage.

Jack and the Beanstalk, which after a fairly successful run of some weeks at the Casino was taken to the Boston Museum and played fifty-seven times to S. R. O., after a week at Providence, finally reached the Columbia, and has been viewed by a good attendance throughout the week. In addition to the charm of Barnes's music, over which Boston has raved, the two features of note are the attractive personality of the women engaged in the chorus and ballet and the cool, agreeable tones in which the scenery is painted. The Russell engagement of last week which opened so auspiciously, met with the anticipated snags before the end. On Saturday night, by making liberal excisions in her vocal score, the fair Lillian managed to get through the fatigue of a performance, to which the terror of a fire scare, fortunately without any real cause, was added. Some artificial flowers pendant from one of the drops became ignited and fluttered downward all aflame. The curtain was quickly lowered, and in an instant all danger was averted. Acting Manager Harry Mann will next produce Sardou's Spiritisme, with the Knickerbocker cast and accessories.

Paul Cazeneuve, with an efficient support comprising quite a number of players formerly with the late Alexander Salvini, has enacted The Three Guardsmen at the Park to fair-sized houses that have been unusually lavish in applause. Mr. Cazeneuve has youth, good looks, ambition and any amount of energy. John A. Lane as Cardinal Richelieu, and the Lady de Winter of Augusta De Forrest met with merited favor. The costumes used were shabby, and the scenery had known better days. The Star Spangled Dollar after being "tried on the dog" for a week of one night stands, puts in an entire week here, beginning Monday.

One of the most pleasing concerts of the season was that of Brocbe's Chicago Marine Band at the Bijou on Sunday night, 7. A large audience was so delighted with the ten numbers of the programme as to insist upon an encore for each selection, which in several instances was redemanded as many as four times. The selections ranged from classical to the latest popular conceits of the day, an agreeable feature being the facile vocalism and clear enunciation of Sibyl Sammis, the soprano. Manager H. C. Kennedy has since stirred the patriotism of his patrons with J. J. McCloskey's Cuba's Vow, the best feature of which is some attractive scenery. Next week, Andrew Mack in Rylos Aroon.

A strange booking for the Amphion was that of Hogan's Alley, which has been regarded with surprise by Messrs. Knowles and Ottolengui's patrons, who have not been out in their usual numbers this week, but will doubtless be seen in full force to greet The Lady Slavey on Monday and during next week.

Miss. Sans Gêne, previously seen in town at the Columbia and Amphion, has been done at the Grand Opera House for the first times to the same large and fashionable audiences previously commented upon as always being noticeable there whenever any high class production appears. Kathryn Kidder in the title role and James Cooper as Napoleon were received with satisfaction, as were also Wallace Shaw and Harold Russell. The staging and dressing were both liberal and elegant, reflecting credit upon Manager Frank Kiihlholz, who next gives a return engagement to George Richards and Eugene Canfield's revival of A Temperance Town.

Ward and Vokes with A Run on the Bank have repeated at the Gayety the same excellent results they scored in former engagements. They are to make place for Matthews and Bulger's at Gay Coney Isle.

Brooklynites have had their first opportunity to gaze upon the much talked of Cherry Sisters, who have cut in a week at Hyde and Behman's. A rumor is current, given for what it is worth, that Oscar Hammerstein has perpetrated a huge sell on the public, by putting these four women forth as the real thing, when as a matter of fact the simon pure article is at home in Cedar Rapids, remaining quietly under cover during a period for which they are paid for the use of their names. Whether this be so or not, a close inspection from the front row discovers a roguish twinkle of the eye that is quite incompatible with the alleged innocence and rusticity of Linn County, Iowa. Williams and Walker have repeated their great success of three weeks ago; the three Macarte Sisters have given a wonderfully clever balancing act on the high wire; Pat Reilly has sung, talked and crayoned, but seems to have lost his knack at catching a Hoosier; Allie Way as the dancing doll, and her partner, Charles Colby, in ventriloquism, are both clever, but the latter is sadly in need of brighter talk for his automatons; the Silvers have distressed the ear and pained the eye with their gloom-producing songs and fearfully conceived lantern slides; Smith and Cook can execute some gymnastic "stunts" that are excellent, but their alleged comedy and attempts at singing are most depressing; the three Sisters Lane in songs and dances, Robetto and Doretto in Chinese Laundry sketch, and Charles B. Lawlor's character songs, a continuance of which would people the insane asylums, have finished out the bill. Next week's announcement displays the names of Master Witter, J. Peabody, Johnstone Bennett, S. Miller Kent, with Williams and Walker.

After Dark has done fairly well at the American, where it will be succeeded by The Land of the Midnight Sun. The Lyceum has had but average houses with The Two Orphans, which step aside in favor of Leah the Forsaken, while the Unique has been crowded to the doors by the Wood Sisters' Extravaganza Troupe, which retires for Harry Morris's Twentieth Century Maids.

The Criterion yet struggles bravely along, and has offered Healey and D'arcy in sketch; Daniel Kelly and Rosie Gray in The Power of the Press; the Ramsey Sisters, musical comediennes; Joseph Hartman, monologuist; Walker and Randolph in character act; the Abeles, gymnasts; Marion Blake, female baritone; Joseph Bowling and Myra L. Davis, whose specialties have been a second week—the whole concluding with the Kinodromeque.

Fred Ryder's Moulin Rouge Burlesquers have had a good week at the Star, the best features of the bill being Edna Aug's imitations of Anna Held, the dancing of Saharet, Lew H. Carroll's admirable monologue, and Sam Collins, who is a host in himself and has a fund of real wit in addition to his nimble feet. Field and Hansen's Specialists are the next underline.

Weber's Olympia People and Corn Routt, commented upon when down town last week, have drawn largely over at the Empire, where Robie's Bohemian Burlesquers are due on Monday.

Teresa Carreno in a superb piano recital of two hours' duration before The Brooklyn Institute at the Academy of Music on Thursday night evoked more applause than has ever been accorded there to a pianist with the exception of Paderewski.

The friends of George H. Fitchett, Jr., treasurer of the Star Theatre, sympathize with him in the recent death of his little daughter, Mabel Gertrude.

A letter has been published in the Brooklyn *Eagle* from Colonel Sinn, in which he advocates the making of March 4 on Inaugural years a national holiday.

Last week's MIRROR mentions "Biff" Hall of Chicago as supposing his friend William A McConnell to be a new resident of Brooklyn, in consequence of his long time silence. This is undeserved, for while Brooklyn has less fresh than the Windy City, and its people are not as noisy as the denizens of the Illinois prairies, they are always to be heard from, and to the point, when occasion requires.

Adolph Rosenhoff announces a series of Sunday night concerts with the Metropolitan Opera House orchestra, to begin at the Montauk on March 21. The same night Emma R. Steiner will direct forty members of the Brooklyn Philharmonic at the Park Theatre, with Auguste Van Biene as soloist.

Sousa's Band concertize at the Academy of Music under management of D. W. Robertson on Monday evening, April 5.

A friend of Robert Spitzer, keeper of the City Hall, recently called the attention of the business management of the Montauk Theatre to the beneficial result that would ensue from the placing of twenty tickets at the disposal of some of the Brooklyn Aldermen each and every week. The suggestion being ignored was followed by the confiscation of some of the Montauk billboards and their cartage to the Corporation Yard. As the house is protected in this respect by a responsible billposting concern, the attempted annoyance proved nil. The next move was a resolution to increase the license from $100 to $500 a year. Any one that knows the Colonel understands his views upon the free pass question. There is not a house in the country where the chronic deadhead is more rigorously excluded than at the Montauk, where the known and properly credentialed newspaper representative is invariably received with respect by the courteous officials, but where the political heelers and frauds of all sorts are quickly spotted out and turned down without ceremony. The next development is awaited with interest.

SCHENCK COOPER.

MILWAUKEE.

The first production of Milton Nobles's new drama, Under Martial Law, occurred at the Bijou Theatre 7, and being the first time Mr. Litt has launched one of his plays in Milwaukee, a large and indulgent audience was present. The story of Under Martial Law is briefly outlined as follows: Eloise Lambert has just been married to a young Southerner, Arnold Lambert, when her father, a worthless wretch, suspected of being a spy, and flying from pursuit, seeks hid and beseeches her to conceal him, which she does, although her husband is in ignorance of the fact. Learning through a false friend that his wife has concealed a man in her room, and upon her refusing to deny the fact, the young husband throws her from him and leaves the place. The worthless father takes the daughter to Washington, where he runs a gambling house, and attempts to use her beauty to lure his victims to their ruin. She is seen by Colonel Ashley, a man as depraved as her father, who becomes deeply enamored of her. He manages to have the house raided in order to secure control of the girl, but is foiled in his attempt. The husband, Arnold Lambert, joins the Southern forces and is taken prisoner and placed under the charge of Colonel Ashley, who learns that he is Eloise's husband, and plots to kill him, to which end he orders him shot. Eloise learns of this and seeks an interview with the President, and secures his pardon, but arrives only to see her husband fired at by the soldiers. Through the intervention of one of the soldiers the bullets are extracted from the guns of the firing squad and the young soldier is saved and eventually returned to the arms of his wife, while the villainous Ashley is stripped of his honors. The piece in its present shape will not succeed in impressing an audience, and must be changed to conform more to reason in the more important situations. The reconstruction process is in progress, however, and after the week is over and the people become more familiar with their parts a performance may be expected that will prove very interesting. Manager Litt has engaged a company of exceptional strength and with one or two exceptions they are well cast. Milton Nobles plays Uncle Abe, an old family servant, and is excellent in the part. J. M. Colville as Colonel Ashley handles a most villainous part in a very intelligent manner and Otis Turner as Private O'Mahoney makes one of the decided hits of the piece. Dolly Nobles makes a conscientious effort as Eloise but the part is not suited to her. Celia Alsberg will probably do better as Blanche after she becomes more familiar with her part. William Beach is strong in the character of Arnold Lambert.

Francis Wilson has drawn large houses at the Davidson 7-9 and Half a King is one of the best operettas he has appeared in. For a man that can't sing Wilson is one of the best entertainers in comic opera ever seen here.

James E. Nelson received quite an ovation from his many friends upon his entrance each night of Under Martial Law. To those who have seen him in the many different characters in the Academy stock it was no surprise to find him doing a Swede character in his usual capable manner.

Gus C. Weinberg was summoned home from St. Louis last week to the bedside of his dying mother who passed away after a long and painful illness 6. He has the heartfelt sympathy of his many friends.

E. T. MCDONALD.

JERSEY CITY.

Matthews and Bulger made their first appearance in this city at the Academy of Music 8-13 to poor business. At Gay Coney Island gives the stars splendid opportunities. The piece was originally produced in Hoboken last August, and I predicted with a few changes At Gay Coney Island would be a winner, and the prediction has been verified. The co. has been out all season, and the cast remains unchanged. The specialties are of a high order. Jane Waltbeck is a dainty soubrette, but she does not have enough to do. Josie DeWitt is the star of the lot. She has a fine soprano voice, and the violin solo in the last act brings three and four encores. She is a finished artist. Montague and West do a neat musical act; Bertie Conway is well received in her specialty, and Matthews and Bulger do the act that made them popular. The Girl I Left Behind Me 15-20; Dan McCarthy 22-27.

Selene Johnson, of this city, has been specially engaged by Julius Cahn to play the part of Kate Kenyon in The Girl I Left Behind Me at the Academy of Music when the play comes here 15-20. Miss Johnson played the part on the road for two seasons.

Matthews and Bulger will close a season of thirty weeks at Philadelphia 27.

Manager Frank E. Henderson, of the Academy of Music, announces the following as his latest bookings: The Land of the Living, The Prisoner of Zenda, Thomas W. Keene and Uncle Tom's Cabin.

Jersey City Lodge of Elks was visited by Newark, N. J., Lodge 9 and by Hoboken Lodge 10. The social session committee of the local lodge will have a ladies' session at the Bon Ton Theatre 26.

John E. Langabee, stage machinist of the Academy of Music, went to New Haven 11 to see the Star Spangled Dollar co. and his friend, William H. Broderick, who plays the leading part.

Henry Meyer, who was reported ill in last week's MIRROR, has recovered, and is able to be about.

Ellis Henderson, of the Academy of Music, is expected home from the Hot Springs 18.

WALTER C. SMITH.

KANSAS CITY.

Stuart Robson brought his new play, The Jucklins, to the Coates 8-13 and the large audiences seem well pleased. The co. is excellent including Benjamin Howard, Newton Chisnell, Gerald Anderson, Charles Chartres, Mary Asquith, and Catherine Osterman. Mrs. Robson is not with the co. My Friend from India appears 15-20.

For Fair Virginia was presented at the Auditorium 8-10 by Mr. and Mrs. Russ Whytal who played the leading roles most agreeably, their acting being dainty and effective. The play is interesting and the settings elaborate. A clever member of the co. is Mabel Bert, a child actress. Business was fair.

The Fatal Card was presented for the first time at the Grand Opera House 7-13 by a strong co. The performance was heartily applauded. Charles Stedman made an excellent impression in the leading part, and excellent work was done by Frederick Julian, Walter Howe, Anna Vistaire, and others. Nellie McHenry comes 14-20.

The Dazzler was presented at the Ninth Street Opera House 7-13 by a fair co., and was accorded moderate attendance. Rossow Midgets will be the attraction 14-20.

FRANK B. WILCOX.

ATLANTA.

Winton the Wonder gave a very creditable exhibition of sleight-of-hand at the Lyceum 5, 6 and matinee, and succeeded in pleasing fair audiences. The Buckler Stock co. began a week's engagement 8, giving a series of comedy dramas interspersed with clever vaudeville specialties. Thus far they have been well patronized, and will no doubt do a good business.

Georgia Cayvan and her excellent co., presenting Squire Kate and Mary Pennington, Spinster, appeared 8, 9 and matinee to large and thoroughly pleased audiences.

Peters and Green, the funny clowns, will commence a return engagement of four nights and matinee, beginning 15. The co. has only recently played here, and was pronounced one of the best vaudeville combinations in this city.

J. V. DUNCAN.

PROVIDENCE.

In my last week's letter the type said Jack and the Beanstalk attracted large audiences at the Grand Opera House. It should have read at the Providence Opera House. This co. closed one of the most successful week's engagements the house ever had 6. Gross receipts for eight performances were $9 91 25.

Hoyt's A Milk White Flag was the attraction 8-13, and did a good business. Like all plays by this clever writer, it was thoroughly enjoyed. Charles Stanley, J. Aldrich Libby, Dan Collier, Clarisse Agnew, and Belle Archer were in the cast. In Gay New York 15-17; Sol Smith Russell in A Bachelor's Romance 18-20.

At Keith's, Sowing the Wind appeared 8-13 at popular prices. The opening performance was witnessed by a large and fashionable audience, and the attendance throughout the week was very good. Maude Edna Hall was the Rosamond; Herbert E. Sears, Mr. Brabason; Thomas Whiffen, Mr. Watkin; Marshall Stedman, Ned Annesly, Emily Dodd, Mrs. Fretwell. It was a very good co. Under the Polar Star 15-20.

Hands Across the Sea was the bill at Lothrop's Opera House 8-13 and drew good houses. The co. is headed by Dell Ellerson, who made a pleasing impression as Lillian Mayford. She received good support from Carleton Wells, Phillip Stantz, Carl Fey, and Lillian Burnham. The Lucier Family Orchestra, which Manager Thomas and Watson have engaged for the balance of the season, commenced 8 and rendered an excellent musical programme. On the Mississippi 15-20.

William M. Wing, the well-known amusement manager, entertained the executive committee of the American Florists at the Athletic Association and Columbia Theatre 9.

Thomas R. Henry, sometimes known as Hy Wellington Wack has been in town the past week billing On the Mississippi.

Dell Ellerson, who is at present being featured with the Hands Across the Sea co. will star next season under the management of W. S. Reeves, in a new play to be written for her by W. O. Johnson, of Boston.

At the invitation of Manager Batchelor, of the Westminster, forty men from the Old Men's Home witnessed a performance by Isham's Octoroons afternoon 10.

On the Mississippi will close at Lothrop's Opera House 20.

Lillian Burnham, a little Boston soubrette, joined Hands Across the Sea 8, replacing Rita Durand.

T. Wilson Rennie had a benefit at Carroll Hall 11 at which a new play by his wife (Florence Corbin) entitled A Soldier's Honor, was played by local talent.

John Miller, late dramatic critic of the *Journal*, has returned to his home in Erie, Pa., and is succeeded by John Hesse, an able writer.

Pinafore will be presented at the Columbia Theatre week of April 19 by Madame Baratta Morgan and her pupils.

Early attractions at Keith's are A Yeoman Yeutle man and Digby and Laura Joyce-Bell in their new play, A Hoosier Doctor.

W. O. Wheeler has been here the past week talking up In Gay New York.

A large audience enjoyed an excellent concert by the Boston Symphony Orchestra in Infantry Hall 10. The soloist of the evening was Madame Teresa Carreno, the famous pianist.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House Francis Wilson and a strong co. produced Half a King 4-6 to large and fashionable audiences. The scenery, settings and mounting are excellent and the music lively and enjoyable. Francis Wilson in the role of Tirouchappe was delightfully humorous and made a great hit. Peter Lang was excellent as Mistigris and Lulu Glaser was bright and charming in the role of Pierette. The chorus was strong and effective especially. The De Koven-Smith Opera co., an excellent corps of artists, produced The Mandarin 8-10 to large house and delighted audiences. Sousa's Band 11; La Belle Russe co. 13, 13; Stuart Robson in The Jucklins 15-17; For Fair Virginia 18-20.

At Litt's New Grand Opera House Murray and Mack presented their latest success, Finnigan's Courtship, 7-13 opening to S. R. O. The entertainment took well. Charles Murray as Martin Hogan and Ollie Mack as Timothy Finnigan are exceedingly funny and kept the audience in a continued laugh. The singing and dancing was a taking feature. Under Martial Law 14-20.

D. V. Arthur, representative Stuart Robson co., was in the city 7 hustling for his attraction.

Bertha Waltzinger, with The Mandarin co., is favorably remembered as a member of the Bostonians and received a cordial welcome.

George H. Loomis, treasurer of Sousa's band, was here 4-6. Mr. Loomis is well-known in St. Paul, and made many warm friends during his visits here with the Emma Abbott Opera co. and other attractions.

J. M. Ward, representative of the Mandarin co., was in the city 2-6 working up business for his attraction. Manager Edward B. Felper, of the co., reports excellent business.

Manager John G. Ritchie of La Belle Russe co. has engaged John Williamson to be treasurer of the co.

Hudson Liston with La Belle Russe co., is well known to St. Paul theatregoers as a former member of Jacob Litt's stock co.

Manager Al E. Lohman, of the War of Wealth co., was stricken with paralysis on 2. He was removed to St. Joseph's Hospital and is receiving every attention.

GEO. H. COLGRAVE.

MINNEAPOLIS.

John E. Henshaw and his own co. presented Dodge at the French Ball at the Metropolitan Opera House 4-6 to excellent business. Mr. Henshaw as Howell I. Dodge was decidedly amusing, evoking enthusiastic demonstrations of approval. His topical songs brought down the house. Frank David divided the honors as Barnaby Potter. William Blaisdell contributed largely to the enjoyment of the performance as the Frenchman. Edw. Webb won immediate favor as Frank McCurdy. May Ten Broeck was thoroughly at home as Zenobia Dodge. Clara Lavine sang several numbers with marked effect, and Carlotta was seen in a remarkably clever dance. The musical specialties were of an unusually high order.

La Belle Russe was given at the Metropolitan Opera House 8-10, opening to a good house. The co., with two or three exceptions, was weak. Eda Clayton, a new star in these parts, was disappointing in the title role. Horace Vinton made a dignified and forceful Captain Brand, and Hudson Liston, an erstwhile popular member of the old People's stock, gave a clever personation of the role of Monroe Quilton. Millie Liston also deserves mention. The Mandarin 11-13. The Whytals in For Fair Virginia 14-17.

At the Bijou Opera House, Charles T. Dazey's War of Wealth opened a week's engagement 7 to two large audiences, and scored heavily. The play has been materially improved since its last appearance here, and is in the hands of a very capable co. George W. Deyo, a virile actor, was seen to marked advantage as John Warfield. Thomas A. Wise was a courtly Major Poindexter. Fanny McIntyre, a Minneapolis girl, was very effective as Helen Raymond. Frances Whitehouse, a sister of this city, made an admirable Hallie Worley. Annie Wood was happily cast as Mrs. Worley. Maurice Drew was a satisfactory Farley, and Charles F. Gotthold a manly Philip Norwood. Murray and Mack in Finnigan's Courtship 14-20.

John P. Williamson, formerly treasurer of the Bijou Opera House, has accepted a like position with the Eda Clayton co.

F. C. CAMPBELL.

OMAHA.

Roland Reed and his capable co. attracted two large and well-pleased audiences at the Creighton 2, 3 in The Wrong Mr. Wright. It is a play peculiarly fitted for Mr. Reed's co. Charles Coote was favorably noticed as Lord Beaconface. As Henrietta Oliver Isadore Rush has an opportunity of displaying her beautiful gowns as well as her talent. The performance the second evening was for the benefit of the Elks' Fund and the house was packed to the doors.

Lewis Morrison heading his own Faust co. failed to draw as well as the merits of the attraction deserve. The co. is particularly strong in the main parts and the electrical mechanical effects are much admired. The engagement was for three nights, ending 7. The Foundling attracted one of the largest audiences of the season 9, but excepting the dancing of Clara Fitzgerald it was rather a disappointment to local theatregoers. Mr. Frohman should see that certain broad remarks are eliminated. The Mandarin 14-16; Shore Acres 17-20; My Friend from India 21, 22; For Fair Virginia 24, 25.

The Twentieth Century Minstrels, a semi-professional co., hailing from Iowa, opened a half week's engagement with two performances at the Boyd 7 to fair audiences. The Anderson Opera co. is booked for 14-21. The polyglot mule of music for Chimmie Fadden at the Boyd following a large attendance. The Brit rumpus to the Roland Reed and Dazzler cos. was a very jolly and enjoyable affair.

J. R. RINGWALT.

INDIANAPOLIS.

The past week has been a hard one on theatrical people. The heavy rains with washouts on nearly all roads delayed cos. and seriously tangled bookings. Wilton Lackaye was booked for 5, 6 at the Grand Opera House and practically every seat was sold. Dickson and Talbot kept the wires hot but it was no go and Mr. Lackaye did not get here until Sunday (7) to the great disappointment of large audiences which had gathered for each performance. Mr. Lackaye was able to arrange his dates so that 10 11 were devoted to three finished performances of D. Belgraff at English Opera House. The veteran C. W. Couldock divided honors with the star and Marie Wainwright was as attractive as ever.

The Park Theatre was discovered to be on fire about 6 P. M. Sunday 7, and though the whole fire department was called out, in three hours nothing remained but the walls. Nothing positive is known as to the origin of the fire, but it is supposed that a defective electric wire was the cause. By this fire the city loses one of its landmarks and Dickson and Talbot a theatre that has been a gold mine to them. The house was opened in 1857 and has sheltered some of the most prominent actors the country has produced. It has been under the present management since 1886, and though rapidly going to decay has prevailed it has been much sought after by first-class cos. Before the fire was out the managers were considering plans for rebuilding, and the attractions booked there have been transferred to the Grand Opera House. The insurance was $80,000.

Oliver and Kate Byron opened to good business at the Grand 8 in The Ups and Downs of Life with a good co. and fine scenery; the engagement is for the week.

Francis Wilson comes 11 and the advance sale has been large.

Robert Ingersoll is to lecture at the Grand 14, his subject being "How to Reform Mankind."

Harry Sennot's co. closed a prosperous three days' stay at the Empire 6.

Nina and Orma's Vaudeville, a good clean co., opened to good business at the Empire 8 for three days, followed by Miaco's City Club, which will finish the week.

W. W. LOWAY.

CLEVELAND.

Olga Nethersole commenced her third annual engagement at the Euclid Avenue Opera House 8, before a very large and fashionable audience, presenting Denise. She appeared in Carmen 9 11, and in a new play, entitled The Wife of Scarli, 13. Nethersole had a very successful week, playing to crowded houses, and while her supporting co. was probably not as fine as formerly, it is a very strong one. Lost, Strayed or Stolen appears week of 15.

Tim Murphy was seen at the Lyceum Theatre week of 8 in an American adaptation of Mr. Hare's play, A Pair of Spectacles, which is called Old Innocence, and Mr. Murphy is seen to advantage as J. Green, the leading character, and is very ably assisted by Dorothy Sherrod and a capable co. Mr. Murphy gives several impersonations of well-known people in a sketch, entitled Sir Henry Hypnotized. The Cherry Pickers week of 15.

The Cleveland Theatre had for its attraction week of 6 Tennessee's Pardner, which was presented by an exceptionally strong co. and played to good houses. When London Sleeps 13-20.

Zero opened to two large audiences at the Star Theatre 8, afternoon and evening, and was favored all week. Dave Marion's Extravaganza co. 15-20.

Miss Nethersole, assisted by three members of her co., gave an entertainment afternoon of 11 at Association Hall for the benefit of the Cleveland General Hospital. Handsome souvenir programmes designed by Miss Nethersole were sold at the door. The affair was attended by Cleveland's four hundred and was quite a society event.

Signor A. Liberati, the famous cornetist and bandmaster, has located in Cleveland, having been invited to organize a band to be known as Liberati's Fifth Regiment Band of the O. N. G.

The Singers' Club gave its last concert of the season 11 at Association Hall, and were assisted by David Bispham, baritone of the Metropolitan Opera co., who was accompanied by Mrs. Hess-Burr, of Chicago.

Sousa's Band will be heard at Music Hall 22, 23.

WILLIAM CRAWFORD.

NEW ORLEANS.

The Primrose and West Minstrel co. was the attraction at the Grand Opera House 7-14. The co. consists of seventy people, including whites and blacks, among whom are to be found numerous clever acrobats, dancers and singers. The Miller Brothers' famous diorama is one of the best features of the entertainment. Jerome and Alexis do a novel acrobatic and contortion act. George Wilson, of "Waltz Me Again" fame, is in the co. Francis Wilson in Half a King 14; Baldwin and Melville 21; Grau Summer Opera co. April 12.

Eugenie Blair, under the management of her husband, Robert Downing, and assisted by Edwin Ferry and a splendid co., appeared 7-14 in the dramatization of Bronte's novel "Jane Eyre." That Miss Blair's acting is of a high order goes without saying and the play is a clever outline of the celebrated novel. The co. drew well during the week. Georgie Cayvan in Squire Kate 14.

Denman Thompson's ever popular play, The Old Homestead, 7-14 played to fine business at popular prices. The play is well staged, presented by an excellent co., and seems to have lost none of its attractiveness. Excelsior, Jr., will be here 14.

Ellen Beach Yaw, the celebrated singer, is advertised to appear in concert 15, 16 at the French Opera House.

George Kennan lectured 12, his subject being "The Mountains and Mountaineers of the Caucasus."

The Catholic Winter School opened its second annual session here 6 under most brilliant auspices, Mgr. Martinelli, the Apostolic delegate, being among the notables present. The session will consist of a three weeks' series of lectures. The lecturers are: Henry Austin Adams, M. A., Rev. M. S. Brennan, A. M., Rev. William Power, S. J., Helena Gregerman, Mrs. B Helen Burke, Prof. Brown Ayres, Rev. F. J. Nugent, and Rev. M. A. Knapp.

J. MARSHALL QUINTERO.

DETROIT.

The Whitney Opera co. presented the new romantic opera, Brian Boru, at the Detroit 10-13. Great local interest was aroused in this engagement owing to the fact that its chief proprietor, Fred Whitney, is of this city. The production was satisfactory in every respect. The scenery is beautiful, the costuming rich, and the work done by the principals and chorus left nothing to be desired. Sam Slade, of this city made his first professional appearance here in this opera. Mr. Slade is a fine singer, the possessor of dramatic ability and as O'Donovan was a great success. He only has one solo but that was magnificently done and showed his splendid basso profundo off in good style. He is manly in bearing, graceful in action, his speaking voice is musical and rich, and he has everything in his favor. If he progresses as rapidly in the future as he has in the past six months it will not be long before he is a star of the first magnitude.

The Detroit Symphony Orchestra gave another of its delightful concerts at the Detroit 9 to a very large audience.

Emily Bancker in A Divorce Cure followed Brian Boru at the Detroit, opening 15. The engagement will last three evenings, and Thomas Q Seabrooke in The Speculator will take possession of the house 18-20.

The Kellars are at the Lyceum 7-13, where they are drawing large crowds and succeeding in completely puzzling everyone by their marvelous feats in the magician's art.

A Bowery Girl is running 7-13 at Whitney's. Isham's Octoroons next week.

In my last week's letter I was made to say that

Catarrh Cannot be Cured

with LOCAL APPLICATIONS, as they cannot reach the seat of the disease. Catarrh is a blood or constitutional disease, and in order to cure it you must take internal remedies. Hall's Catarrh Cure is taken internally, and acts directly on the blood and mucous surfaces. Hall's Catarrh Cure is not a quack medicine. It was prescribed by one of the best physicians in this country for years, and is a regular prescription. It is composed of the best tonics known, combined with the best blood purifiers, acting directly on the mucous surfaces. The perfect combination of the two ingredients is what produces such wonderful results in curing catarrh. Send for testimonials, free.

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Hall's Family Pills are the best.

George Black did some clever acting in the second act of Cymbeline. What I really said was that Georgia Black did some clever dancing in the same act.

KINDAL.

LOUISVILLE.

Walker Whiteside prolonged his engagement three nights at Macauley's, appearing 6, 9 in Hamlet, Richelieu, and A Brother of the King to fair business. Herrmann 111. comes to Macauley's 11-13, and will be followed by Frank Daniels in The Wizard of the Nile, closing the regular season at that house.

The Metropolitan Opera co. is announced at the Auditorium 26, 27 in Carmen, Faust, and Sigfried.

Frank Losee and Marion Elmore drew fairly large business at the Grand Opera House in Shaft No. 2 8-13. Our Flat opens 15.

The Susie Kirwin Opera co. opened a week's engagement at the Avenue 7 to a large house. There will be a nightly change of bill. Frank Bush comes in A Girl Wanted 14.

The Bijou entered upon its second week 3 with Papists and the stock co. in Led Astray. The house suddenly closed 10 on account of financial trouble. Manager Prior has left the city and the owners, Mme. Encoiguard and Mme. Dravillard, consider that they have been badly treated.

The Cummings Stock co. are appearing at the Temple 8-13. The Charity Ball and good business continues. All the members of the co. appear to advantage, especially Messrs. Day and Blackmore.

Jerome's Herald Square co. filled a satisfactory week at the New Buck with The Yellow Kid and McFadden's Flat. New York Stars open 15.

The social session given by the local Lodge of Elks 8 was an enjoyable affair. The Hon. Jack Phelps was the chairman.

Walker Whiteside, in response to an invitation, delivered a lecture upon Shakespeare before the pupils of a prominent school while here.

Rosenthal, the great pianist, who was booked for an early appearance here, was compelled to cancel the date on account of ill health.

The Cummings Stock co. will occupy McCauley's after the close of the regular season at that house. It will make its opening appearance there 22.

Clarence Pelot, of the business force at the Grand Opera House, died suddenly 6 of heart failure. He spent a number of years on the road with various circus cos. and was a valuable man. Every one liked him here and a host of friends sincerely mourn his untimely taking off.

CHARLES D. CLARKE.

DENVER.

Otis Skinner is playing at the Tabor week commencing 8 in a repertoire which includes Hamlet, A Soldier of Fortune, The Lady of Lyons, His Grace de Grammont, Romeo and Juliet, The Merchant of Venice, and Katherine and Petruchio. The engagement has been a most successful one pecuniarily and artistically. Mr. Skinner has shown his good judgment in surrounding himself with a thoroughly competent and well balanced co., and Frederick Mosely, Wardsworth Harris, John Weeks, Sarah Truax, and Eda Aberle are especially worthy of commendation. Mr. and Mrs. Skinner have received much social attention during their engagement, Mrs. Skinner being a well-known and much liked Denver girl with hosts of friends who are enthusiastic at the advancement she has shown in her art during the past four years.

At the Broadway Theatre the Stock co. has settled down to a steady run which apparently is broken neither by counter attractions nor the weather. In Spite of All, presented by the co. week of 7, having a short cast did not require all the members but the heavier roles were sustained by Mr. Huntington and Miss Chapman in their usual capable way. These artists may always be relied upon for thoroughly good work, and in the wide range of characters thus far essayed by them here have yet to score a failure. The comedy roles in the play were capitally acted by Mr Perry, Miss Redpath and Mr. Conger. Mr. Conger did quite the best bit of acting he has thus far given us and Miss Redpath scored a decided hit in the trying role of La Stella, her portrayal being quite a creation in its way. Mr. Perry has demonstrated that he is a character actor par excellence, and his Herr Kraft in this play ranks high with the long line of remarkably well drawn character studies Mr. Perry has given us.

The Biograph continues to be a strong feature, and the changes in the pictures are made often enough to satisfy the most exacting patrons of the theatre.

The attraction offered at the Broadway week commencing 21 will be the Lyceum Theatre success, The Gray Mare; and the Taber, working upon a "feast and famine" proposition, will follow Otis Skinner's engagement with Ferguson and Rueckt, and a Colony of Comedy Neighbors in McSorley's Twins.

F. K. CARSTARPHEN.

PITTSBURG.

Nat C. Goodwin, supported by Maxine Elliott and an excellent co. produced An American Citizen at the New Grand Opera House 8 to crowded house. Mr. Goodwin received a number of calls before the curtain, in one of which he made a speech in his usual felicitous vein, eulogistic of American plays and playwrights The Rivals was underlined. Next week William H. Crane in A Fool of Fortune.

At the Alvin Theatre Lost, Strayed or Stolen was given 8. The piece was well mounted and made a strong hit. Olga Nethersole follows.

The Span of Life was the attraction at the Bijou 8 to large attendance. Darkest Russia next week.

At the Academy of Music Gus Hill's Novelties opened 8 and gave a first-class bill. Next week, Vanity Fair.

At the East End Theatre J. C. Lewis and Sadie Hasson opened 11 in Si Plunkard, the house being dark the first part of the week.

In Spite of All was given at the Avenue Theatre 8 by the stock co. to a crowded house. Press Eldridge, Hilda Thomas, and a superior co. of specialists made up the vaudeville. Next week The Private Secretary will be the bill of the stock co., the vaudeville artists appearing will include Alcide Capitaine, Binns and Binns, the original Midgleys, Seamon and Monti, Walter Gale, and Mackey and Walker.

At the Hopkins-Duquesne Theatre a first-class vaudeville bill was given 8 by Bessie Bonehill, the Marvilles Sisters and others, and the Howell-Hansel co. was seen in The Man Up Stairs. Next week Papinta, Caron and Herbert, Phyllis Rankin, A. O. Duncan, Evans and Vidocq, Cushman and Holcombe, Walton and Mayo, and West and West. The attendance continues very large.

Joseph Murphy is booked for an early engagement at the Bijou.

EDWARD J. DONNELLY.

BUFFALO.

Thomas Q. Seabrooke in The Speculator appeared at the Star Theatre 8-10 to splendid business. Mr. Seabrooke's work has visibly improved since last season. Jeannette Lowrie as Marion Fullerton was especially pleasing. William H. Crane in A Fool of Fortune comes 11-13, Sporting Duchess 15-20 Padd'nhead Wilson 22-24, and In Gay New York 25-27.

Charley's Aunt, under the management of Julius Cahn, was the attraction at the Lyceum 8-13, and had good business. The performance was excellent. Blaney's The Electrician appears 15-20 and Leonard and Gilmore's Hogan's Alley 22-27. Fred McClelland is giving a series of Sunday night concerts at this house, which are proving very popular.

At the Court Street Theatre Fred Rider's Night Owls are playing to satisfactory business 8-13 and giving a fair performance. W. R. Watson, who plays the Jew, supplies all the comedy and makes a decided hit. Rentz-Santley co. will be seen 15-20, and Reilly and Wood's Big Show and the Cherry Sisters 22-27.

At Gibbs's Music Hall Karina, Burton and Olivette, and Professor Hopper's educated dogs are attracting good business. Nini Diva, the Cosmopolitan Trio, Benson, Leslie and Benson, Mahr Sisters, and Lorenzo and Lotta are the bill for 15-20.

GALVESTON.

Otis Skinner well merits the high esteem in which he is held by lovers of the histrionic art, and his visits are always anticipated with genuine pleasure by his many friends here. His recent brief engagement at the Grand 2 in The Lady of Lyons and A Soldier of Fortune was, as expected, an enjoyable treat, and met with well-deserved, liberal appreciation. As usual, Mr. Skinner is surrounded by an excellent co., including that sterling young actor, Frederick C. Mosely, whose admirable work at all times entitles him to scarcely less praise than enjoyed by his principal. Next week will be given over to another 10-20-30 cent attraction in the shape of "Punch" Robertson's co., which bills the following: Rose Cottage, Factory Girl, The Buckeye, Stricken Behind, Fairy and I, A Woman's Revenge, Dad's Girl, The Gold King, and A Struggle for Money. Mabel Paige, booked for 3, and Black Patti for 12, canceled.

C. N. RHODES.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Woodward Warren co. presented their repertoire of plays to fair and well-pleased audiences 8-13; Alabama 15.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A fair audience greeted Lois Faller 8. Palmer Cox's Brownies 10; The Old Homestead 17.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): General John B. Gordon lectured on "The Last Days of the Confederacy" 9.

MOBILE.—THEATRE (J. Trombaum, manager): Primrose and West's Minstrels, with a co. of capable artists, to large business 4 and matinee. Performance of a high class; everybody pleased. George Wilson received an ovation. Eugenie Blair, with a good supporting co., presented Jane Eyre and East Lynne 5 6 to fair business. Performance good. Lois Fuller 11, 12; Alabama 13.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): Nat Goodwin in An American Citizen Feb. 25 to the capacity of the house. Receipts, $1,260. The Woodward-Warren co. 4 6, with Saturday matinee; The Great Diamond Mystery 8.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Hoyt's A Texas Steer 3, matinee and night, to big business. Ellen Beach Yaw Concert co 5 to a big house. Anna Eva Fay 8 11 at popular prices.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Hoyt's A Texas Steer 1 to S. R. O. Audience highly entertained. Ellen Beach Yaw 3 to a very good house; performance good and thoroughly enjoyed.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Jolly Nellie McHenry in A Night in New York 8 to poor business. Schubert's Ladies' Quartette 23.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Marts, manager): Border City Female Minstrels 1; best amateur performance ever given in the city. Entire house was sold out. For Fair Virginia 4; fine performance to a small house. Trixo 9 (home talent), under the direction of George Z. Davis. Chase-Lester 25.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Louis James in Spartacus 1; fair performance; good house. New York Bloomer Minstrels 9-13; Sam T. Shaw in repertoire 22-27.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Chimmie Fadden 1, 2; excellent performance to the capacity of the house. Cinderella 3, 6; performance good; attendance poor. Fanny Rice 8, 9; Shore Acres 10, 16; Fanny Davenport week of 29.——OAKLAND THEATRE (F. W. Stechen, manager): Chimmie Fadden 1-7 by Daly stock co.; attendance fair; play well received. Black Flag 8-14.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell, managers): Chimmie Fadden did a heavy business 4 and gave a pleasing performance. New York Bloomer Minstrels 6; Fanny Rice 11; James A. Herne in Shore Acres 22.——AVON THEATRE (George Simpson, manager): Ellinwood Comedy co. week commencing 6.——ITEMS: Charles Hall, of San Jose Cal., has leased the Yosemite Theatre for five years. He will run the house in connection with his San Jose theatre, booking the same attractions for both houses.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Charles Hopper and his comedy co. in Chimmie Fadden 3 entertained a large and enthusiastic assemblage. Beth Franklyn as the Duchess, formerly a San Jose girl, received a splendid reception, which she well deserved.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Louis James closed a season of five nights 6 appearing in Spartacus, Julius Cæsar, Othello, and Romeo and Juliet to well pleased and large houses. Broadway Comedians in Town Topics 8-13; Herne's Shore Acres 15-20.——BURBANK THEATRE (A. Y. Pearson, manager): A fine spectacular production of Michael Strogoff drew well week ending 6. La Fiesta benefit was given 4 on which occasion the house was handsomely draped and filled to the doors. Monte Cristo 8.——ITEMS: Collin Kemper, business manager for Louis James, is here and reports a prosperous season.—William R. Green, representing Shore Acres, is also here enjoying our ozone and renewing old acquaintances after an absence of seven years. Harry Corson Clark, late comedian of the Frawley co., has been secured by Manager Pearson of the Burbank and will appear 15.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): House dark.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Smalley Grand Concert co. 10.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): County Fair, booked for 8, canceled without notification. Eunice Goodrich 10; McSorley's Twins 13; Camilla Urso 17.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): House dark.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Eunice Goodrich Entertainment co. 7 at reduced rates to S. R. O.; everyone pleased, the Vivroscopic views being the principal attraction.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Other People's Money 5, 6, introducing Hennessey Lezoyle amused good audiences. The play is replete with comic situations and bright lines, and Mr. Lezoyle scored a hit in his comedy work. Hoyt's Midnight Bell 8, 9, with the clever Digby Bell and Laura Joyce Bell featured, played a return engagement and repeated their former success. The irresistibly funny Irish comedian, Mr. Barry, presented his new play, John Bradley's Money, 10, 11 to large business. The piece introduces new dances, songs and other clever specialties and is sure to be a winner. A Stranger in New York 12; Katie Rooney 13, Ward and Vokes 15 (benefit of Harry Stenglie) Sol Smith Russell 16; Twelve Temptations 17; Damrosch Opera co. 18 In Gay New York 19; Ray Ray 20.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Boy Wanted to big business 3, 4. Harry Clay Blaney is the central figure and does much lively comedy work. The Cotton King 5 6, was well acted and its strong climaxes drew enthusiastic applause from the crowded houses. The Star Spangled Dollar, a musical satirical burlesque, was given its first production 8, 9. The co. is large and composed of clever people, but there is doubt as to the success of the piece, as it lacks comedy element and plot enough to keep the people amused and interested. The costumes and scenery are picturesque. The principals include William Broderick, Seymour Hess, E. M. Favor, Jessie Villars, Broderick, as usual, sang with fine voice, and Seymour Hess and E. M. Favor made the most of the lines assigned them. The former, as Lo, the poor Indian, was the hit of the play. Favor had nothing to do and an ordinary comedian could have easily filled his part. Jessie Villars, as the woman man, made a hit in an up-to-date costume and song. The audience the opening night filled every seat, but fell off considerably the following presentations. Fields and Hanson headed a strong vaudeville bill 10, 11, kept large audiences in continuous smiles. Bohemian Burlesquers 12 13, Moulin Rouge 15 16.——ITEMS: A Chinese theatre and two roof gardens will soon be caterers for public patronage.—Manager J. A. Sayer and Hennessey Lezoyle, of the Other People's Money co., were guests of the Press Club bowling contingent 6.—We are getting all kinds of money since the McKinley administration, viz.: Other People's Money, The Star Spangled Dollar, John Bradley's Money, and Ward and Vokes's stage money.—Jack Sandford is in town ahead of himself.

A. DUBOUY.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Katherine Rober's repertoire 1-6 consisted of Fate, Stricken Blind, Iuez, Nobody's Claim, Alderman O'Day, Esmeralda, Bert, Little Detective and Pink Dominos; most of them were to good houses. Brooke's Chicago Marine Band had a woefully light house at matinee 9, but rendered a delightful programme. The band shows remarkable training and a return date would fill the house. Katie Rooney returned 8-10 with the same hodge-podge of acts she presented in January. A few of the women now appear in burlesque attire; otherwise all remains as before. Hoyt's A Midnight Bell with Digby Bell 11; Robert McWade in Rip Van Winkle 12; William Barry in John Bradley's Money 13; Kathryn Kidder in Madame Sans Gêne 15; Yale's Twelve Temptations 20; Henry Austin Adams 21; Sowing the Wind 22; In Gay New York 23, My Friend from India 24.——AUDITORIUM (Mary E. Hawes, manager): Once upon a time Bridgeport gave Joe Ott a frigid reception, but the weather has changed now and his third appearance here this season was a sure success 5, 6. White Crook 11; Washburn's Minstrels 15-17; Bands Across the Sea 19, 20; On the Bowery 22; Ladies' Club Burlesque 25.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Charles Frohman's Comedians in the new farce-comedy Never Again 4-6 to big business; excellent co. first-class, including E. M. Holland, Fritz Williams, May Robson and Elsie De Wolfe. Chicago Marine Band 8 rendered a delightful concert to small but appreciative audience. Star Spangled Dollar 11-13; Sol Smith Russell 15; In Gay New York 20.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Electrician 3 4; big business; fine performance; co. first-class, including William Morris and Annie Ward Tiffany. The scenery and mechanical effects are superb and the most realistic seen here in some time. Harry Clay Blaney in A Boy Wanted 8, 9 to packed houses and general satisfaction. The piece abounds in laughable situations and many first-class specialties are introduced. Robie's Bohemian Burlesquers opened to fair business; performance passable. Down in Dixie 11-13.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Chicago concert Marine Band gave a most enjoyable concert 9 to large house. Mr. Brooke is a graceful and competent leader, and under his direction the band gave an excellent concert. The Isle of Gold or The Star Spangled Dollar, a new musical satirical burlesque, by John Hobson and Herman Perlet was presented to a small house 10. In its present condition the opera is decidedly weak. Barry in John Bradley's Money 11; The Electrician 12; Kathryn Kidder in Sans Gêne 16.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Brook's Chicago Marine Band matinee 9 to small but pleased audience. Digby Bell and his wife, Laura Joyce Bell, with a good co. to a large audience 10. Yale's Twelve Temptations 17; Waite Comedy co. 29-April 3.——MCDONOUGH THEATRE (J. C. Southmayd, manager): Fields and Hanson gave one of the best vaudeville performances ever seen here 8 to good business; every performer is capable. Robie's Bohemians to a small audience 11; Kate Rooney co. 15.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Bands Across the Sea 12; Andrew Mack in Myles Aroon 20.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Hanson's Drawing Cards to good house 6. Yale's Twelve Temptations to big house; good co. Robert McWade in Rip Van Winkle 13.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): William A. Brady's Cotton King 4 gave an excellent performance to good house.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Bennett and Moulton's co. ended a week of good business 6, the house being crowded at nearly every performance and the best of satisfaction given. Brooke's Chicago Band 11; Yale's Devil's Auction 13.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Hennessey Lezoyle, supported by a good co., presented Other People's Money 4 to poor business. It proved to be one of the best comedies seen here this season. Sam T. Jack's Orange Blossoms to a large audience 5; A Stranger in New York 11; William Barry in John Bradley's Money 12; The Electrician 13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. manager): William Barry in John Bradley's Money to small audience. Hennessey Lezoyle in Other People's Money 8 to light business. Fields and Hanson's Drawing Cards 9 to small audience. Brooke's Chicago Marine Band 11 delighted an audience of fair size. Rush's White Crook 12.

MERIDEN.—OPERA HOUSE (A. Delaven, manager): Katherine Rober in repertoire 8; business good. Sowing the Wind 20.

NEW LONDON.—LYCEUM THEATRE (Ira A. Jackson, manager): William Barry presented John Bradley's Money for the first time 4. It is a good play, and barring the hitches and delays went very well. Barry is unique; co. good. The Bennett and Moulton Comedy co. opened for a week at popular prices 8. All the Comforts of Home being the attraction to a packed house; two performances are given daily with a change of bill at each; the co. is up to average. The music, specialties and animated pictures are up to date. Twelve Temptations 18.

WINSTED.—OPERA HOUSE (J. R. Spaulding, manager): House dark 3-7.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Philharmonic Club Concert 10; O'Brien's Election 22.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shaer, manager): Sam Jack's Orange Blossoms 9; good performance; fair house. Field's and Hanson Vaudeville 12; O'Grady's Election 19; Yale's Twelve Temptations 22; Sowing the Wind 24; White Crook 27.

PUTNAM.—OPERA HOUSE (George K. Shaw, manager): Other People's Money 9 by Hennessey Lezoyle and a capable co. gave an excellent performance to a small house. Local Choral Union give Trial by Jury 26.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Rob Roy 4; large audience. Twelve Temptations 8; fair house. Prisoner of Zenda 11; Old Homestead 18; The Spooners 18-20; Hoyt's A Black Sheep 22.——BIJOU THEATRE (D. J. Marchant, manager): Georgia Minstrels 11-13.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Primrose and West's Minstrels 2; moderate business; performance excellent. Schubert Quartette 4; poor house. Oscar P. Simon's Comedy co. in repertoire 7-13.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Carraway, hypnotist, Feb. 22; fair business. McCabe and Young's Minstrels 5; Fast Mail 9; good performance; average house. Edouard Remenyi, violinist, 8, large and much pleased audience.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Oscar P. Simon 1-6 at popular prices to fair houses in The Colonel, Nanette, Chrissy, and Wild Oats. Frank Jones in A Yankee Drummer 8; light business. Fast Mail 13.

TAMPA.—AUDITORIUM (R. W. Wrenn, manager): Lincoln J. Carter's Fast Mail gave a good performance to a first-class business 8. Trilby 31.——SPANISH CASINO (J. T. Brown, manager): McCabe and Young's Black Trilby; fair business; performance fair.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): The Prisoner of Zenda was presented for the first time in this city 3, 4, with matinee 4, by Daniel Frohman's co. to large and appreciative audiences. The production was in the hands of a competent co., and was pleasing in every respect. Howard Gould as Rudolph and R. F. McClannin as Colonel Sapt were excellent.

AMERICUS.—GLOVER'S OPERA HOUSE (C. A. Pricker, manager): The Buckler Stock co. began a week's engagement 1, but only played two nights to moderate business.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., manager): Peters and Green, The Two Funny Chromos, week of 1, presenting an Easy Place, An Old Soldier, A Dashing Widow, A Hot Member, and A Fuzzy Pair; performances were satisfactory and business good. The Robinson Comic Opera co. began a week's engagement 8, presenting La Mascot to very large house and good satisfaction. Ellen Beach Yaw 27.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): Eugenie Blair in East Lynne 4 to a large and fashionable audience; co. well balanced; performance excellent. Cooper and co.'s test show opened 8 for a three days' engagement; attendance fairly large; performance very good. Frank Jones in A Yankee Drummer 10; Remenyi 11.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Eugenie Blair in East Lynne gave good performance to very small audience 2. L. J. Carter's Fast Mail 3; fair performance to good house.

BRUNSWICK.—NAVAL RESERVES' ARMORY (M. A Baker, manager): Shubert Symphony Club and Lady Quartette 4 to a good and well-pleased audience. Edison's Vitascope 5, 6 to poor business; good attraction. Prof. Gentry's Equine and Canine Paradox 13.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Peters and Green, the Funny Chromos, opened 8 for three nights and matinee. They played An Easy Place and A Dashing Widow to fair business; good performances.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Winton the Wonder gave a performance in mag to small house 4; performance fair. Fast Mail 11.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Schubert Symphony Club 5 to good house. Frank Jones in A Yankee Drummer 9 to fair house; performance fair. Fast Mail 16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): McSorley's Twins 3 to S. R. O.; co. up to date; immense satisfaction. The Wolves of New York 5, 6 to fair business. The Grovers are clever and deserve good houses.

POCATELLO.—OPERA HOUSE (Watson and Kinney, manager): McSorley's Twins 3 to S. R. O.; co. up to date; immense satisfaction. The Wolves of New York 5, 6 to fair business. The Grovers are clever and deserve good houses.

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WILFRID NORTH

Jonathan, in Tess of the D'Urbervilles.

MRS. FISKE'S COMPANY.

port, managers): McSorley's Twins 5; big business; best farce-comedy here this year; specialties all good, especially the Sisters Gehrue. Prof. Gunning, hypnotist, 11-13.

WALLACE.—Masonic Temple (H. E. Hayward, manager): Prodigal Father 16.==Opera House (R. Dixon, manager): Dark 1-6.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): The Fatal Card 2 to fair business and made quite a hit. Carter's Heart of Chicago 5 to good but rather top-heavy house; performance a little light. Peter F. Dailey in A Good Thing 6 to big house; good co; everybody pleased. James O'Neill in Monte Cristo 8 to big house; co. good and received several curtain calls. Thomas W. Keene 10; When London Sleeps 12, 13; The International Vaudeville co. 15-18.==The Auditorium (Walter A. Livermore, manager): Harry Semon's Big Extravaganza co. opened Feb. 28 to S. R. O. with fair houses 1-3. House dark 4-6 owing to the Boston Vaudevilles not appearing. Basco and Roberts's Jolly Burlesquers opened 7 to good house and gave fair satisfaction. Side Tracked 15 and week.==Items: F. N. Chamberlin, of Chamberlin, Barhydt and Co., passed through Peoria 10 on his way to St. Louis.—Manager Livermore has entirely recovered from his recent attack of la grippe.

SPRINGFIELD.—Chatterton Opera House (R. I. Chatterton, manager): Fatal Card drew a fair audience and gave a very good entertainment 1. The Heart of Chicago 3 had a small audience but all they deserved: poor performance. Wang 4; full house; all well pleased. Stuart Robson and a well balanced co. in The Jucklins delighted a well-filled house 5. Beach and Bowers 15-16; The Corvade 22; Joseph Murphy 25; Thomas W. Keene 27; The Flints, hypnotists, 29-3.

DECATUR.—Powers' Grand Opera House (J. F. Given, manager): Morrison's co. Feb. 26 gave Faust to a fair house. A Baggage Check 26; good house; audience well pleased. Wang 27; good house. Stuart Robson in The Jucklins 4; good attendance; good performance. Beach and Bowers's Minstrels 12, 13.==Items: Louise Mitchell, of the Wang co. was ill on her arrival here but managed to appear.

MATTOON.—Theatre (Cossett and Foley, managers): Oliver Byron 3 presented The Ups and Downs of Life to fair business. Wang co. 6 pleased a packed house.

JACKSONVILLE.—Grand Opera House (H. Ravenscroft, manager): Truss's co. in Wang 3; large house and satisfaction. Salter and Martin's Uncle Tom's Cabin 4; small house; fair performance.

STERLING.—Academy of Music (M. C. Ward, manager): House dark 1-6 on account of changes being made in stage and house lighting.

STREATOR.—Plumb Opera House (J. E. Williams, manager): A Baggage Check 3; fair but well-pleased audience.

MT. CARROLL.—Opera House (George P. Smith, manager): Queen Esther Cantata Feb. 22; poor house. Gilbert Opera co. 24; good business; general satisfaction. Slayton's Jubilee Singers 11; Boston Ideal U. T. C. co. 12.

CHAMPAIGN.—Walker Opera House (C. J. Hamilton, manager): Stuart Robson 3 in The Jucklins to the largest house of the season.

ROCHELLE.—Baer's Opera House (Otto Wettstein, Jr., manager): A Baggage Check 12; Home Minstrels 20.

ROCKFORD.—Opera House (C. C. Jones, manager): The Listemann Quartette, with Louise Brehany as soloist, pleased a crowded house 6. James O'Neill 16.

CLINTON.—New Opera House (John B. Arthurs, manager): Morrison's Faust 24.==Redpath Opera House (B. G. Henion, manager): South Before the War co. 24.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): Wang 3 pleased a large and appreciative audience. Albert Hart was as funny as ever and the balance of the co. was good. Peter F. Dailey in A Good Thing 9; fair house; support good. The Fatal Card 6; fairly good business and seemed to please. The Heart of Chicago 9; James O'Neill 10.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Dr. Bill Comedy co., headed by Celia Ellis, gave a pleasing performance to small attendance 7. International Vaudeville co. 14, 15.

MOLINE.—Auditorium (A. C. Woodyatt, manager): Hamlet and Ingraham co. in repertoire opened a week's engagement 3 in The Inventor to fair business.

GALESBURG.—The Auditorium (F. E. Berquist, manager): The Fatal Card 3 to a fair house; performance good. Peter F. Dailey in A Good Thing 4 gave fine satisfaction to a good house. Heart of Chicago 6; fair business; audience well pleased. James O'Neill in Monte Cristo 9. Thomas W. Keene in Richard III 11; The Dazzler 18; Fabio Romani 19; Too Much Johnson 23.

OTTAWA.—Sherwood Opera House (F. A. Sherwood, manager): Charles E. Blaney's A Baggage Check 4 gave good satisfaction to medium business. Thomas W. Keene in Julius Cæsar 9; crowded house at advanced prices.

LITCHFIELD.—Rhodes Opera House (Frank Lane, manager): Tornado (Northern) 6; performance excellent; good house; first-class co. Dark 8-13.

PARIS.—Shoaff's New Opera House (L. A. G. Shoaff, manager): Oliver and Kate Byron 5 to only fair business presenting Ups and Downs of Life to universal satisfaction. They will present The Turn of the Tide 15. Peck's Bad Boy 8; good business; co. very good in specialty work only. South Before the War 19. Bainbridge's Alabama April 2.

JOLIET.—Theatre (William H. Hulshizer, manager): Charles E. Blaney's Baggage Check did a good business 6. Thomas W. Keene in Louis XI. drew a large audience 8.

BLOOMINGTON.—New Grand (J. T. Henderson, manager): Heart of Chicago 4; light house. Beach and Bowers's 17, 18; Gus Hill's Novelty co. 20; Fabio Romani 22; Sowing the Wind 23; Flints 25-27; Tornado 29; Thomas W. Keene 30.

ELGIN.—Du Bois Opera House (Fred W. Jencks, manager): Thomas W. Keene and his admirable co. opened in Julius Cæsar 6 to S. R. O.; excellent satisfaction. Shore Acres 20.

AURORA.—Opera House (J. H. Plain, manager): Blaney's A Baggage Check 5; good performance; specialties excellent; fair house. Dr. Bill 9; good performance; small house. Holden Comedy co. 15-20; Shore Acres 31; Kellar April 2; McSorley's Twins 9; Murray and Mack 16.

PETERSBURG.—Harris Guards Opera House (George W. Morris, manager): Hewitt's Cinematoscope and Murdell, the magician, 8 10 to small houses; performance only fair.==Olympic Theatre (George N. Miles, manager): Home Talent Minstrels 12.

DIXON.—Opera House (F. A. Truman, manager): International Vaudeville co. opened 10 for two nights to a full house; excellent specialties. Josh Spruceby 19; Morrison's Faust 25.

MOUND CITY.—Opera House (Bitts and Hays, managers): Hart's Twentieth Century Plays 15-20.

SPRINGHAM.—Austin Opera House (Warren and Austin, managers): South Before the War 15; Fast Mail 24.

ROCK ISLAND.—Harper's Theatre (E. B. Kries, manager): House dark 2-13. Blaney's Baggage Check 14; Thomas W. Keene 15.

INDIAN TERRITORY.

SOUTH M'ALESTER.—Capital Opera House (S. Crowl, manager): The Sharpley Lyceum Theatre co. concluded a week's engagement 6 with matinee; performances excellent and rendered by a first-class co. William L. Roberts in Faust 9.==Kerr's Opera House (T. W. Clelland, manager): The Sharpley Lyceum Theatre co. week of Feb. 22; performances excellent; crowded houses.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): Billy Rice's Minstrels drew large business 1. The performance was very good, and appeared to give satisfaction. R. V. Brauser, who is a native of this city, received an ovation, and sang "When the Girl You Love is Many Miles Away" in his usual pleasing style. He was compelled to respond to several encores. The rendition of "Think Once Again," by J. M. Early called forth liberal applause. The feature in the olio was the clever dancing of McMahon and King, who well deserved the recognition they received. Uncle Josh Spruceby co., which booked for 10, could not get here, owing to a washout on the L. M. A. and C. R. R. Phillips and Rapp's Mogascope 13-20; Rentfraw's Pathfinders 20-27.==Items: Professor Henry Gentry, of Gentry's dog and pony shows, was here 4 accompanied by his wife. He reports business excellent. Dot Karroll, of Peck's Bad Boy co., fell while dancing during her engagement here 28 and sustained such an injury as to necessitate her taking a rest for a few days. She rejoined her co. 6 at Bloomington, Ind.—Irene Hernandez has left the Murray and Murphy co. and gone to her home in New York city.—Rev. I. B. Timberlake, Grand Chaplain of B. P. O. Elks, after an absence of two years, has again taken up his residence in this section.—Alma and Genevieve Boersig, two young women well-known in amateur circles, left 6 for Cincinnati, where they will enter a school of dramatic art.—Louise J. Mitchell, leading lady of Hearts of Chicago co., was compelled to leave that co. at Decatur, Ill., 1 on account of illness. Miss Billwell has taken her place until she recovers.

PORT WAYNE.—Masonic Temple (Stonder and Smith, managers): Ada Gray co. week of 1 to poor business.

PORTLAND.—Auditorium (A. D. Miller, manager): Seamon's Extravaganza 15.

MARION.—White's Theatre (E. L. Kinnemon, manager): Rice's Minstrels gave a good performance to a full house 2. The Brothers Byrne in 6 Bells 8 turned people away; excellent performance. A Texas Steer 11; Wang 13; Prisoner of Zenda 16; Gus Hill's Novelties 16; Oliver Byron 18.==The Allen Theatre (S. L. Reridan, manager): The Imperial Japanese Troupe closed a profitable week's business 6.

EVANSVILLE.—Grand (King Cobbs, manager): Wilton Lackaye and Marie Wainwright drew crowded house 4; Albert Hart in Wang had good house 8; Roland Reed 13.==People's (T. J. Graves, manager). A Texas Steer co. 7 to excellent houses. Wormwood's Monkey Theatre 14 and week.

RICHMOND.—Phillips's Opera House (J. H. Dobbins, manager): The Merry World 4 to good business; satisfactory performance. Wang 17; Kellar 19.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): Rice's Minstrels 4 to small house. Byrne Brothers' 6 Bells 6 pleased a good house. Wang Opera co. 12; Frohman's co. in Prisoner of Zenda 18; The Widow Jones 24.==Items: Wilton Lackaye and co. billed for 9 sent message they could not reach here on account of flood in southern part of State, and asked for other open time. Manager Dolan wired them his open dates.

ELWOOD.—Opera House (Joe A. Kramer, manager): Byrne Brothers' 6 Bells packed the house and gave general satisfaction 3. Colonel Robert G. Ingersoll 13.

KOKOMO.—Opera House (H. C. Henderson, manager): Byrne Brothers in the new 6 Bells pleased a good audience 4. During the first act David Walton, one of the acrobats, bumped his head against the carriage inflicting a severe scalp wound. The new Peck's Bad Boy co. 16; The Prisoner of Zenda 19.

NOBLESVILLE.—Wild's Opera House (C. C. Cartis, manager): House dark 1-6.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): The Wolford co. 1-3 in The Smugglers, The Brand of Cain, and The Streets of New York to poor business. Hoyt's Trip to Chinatown 5 to good house.

AUBURN.—Henry's Opera House (J. C. Henry, manager): Lincoln J. Carter's Tornado 3 to good house and best of satisfaction. House dark week of 8. Peck's Bad Boy 22; Jane Coombs April 1.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): 6 Bells 1 to good business; Stuart Robson in the Jucklins 2 pleased large audience. Wilton Lackaye 8 in Dr. Belgraff to the finest audience of the season. Wang 11.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Byrne Brothers' 8 Bells co. 8; big business; excellent co. Trip to Chinatown 26.==Items: John B. Rosebrough, manager of Auditorium, Newark, O., has been visiting relatives in this city, and will take part in a home talent minstrel show.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): Merchants Entertainment co. 4-6 gave fair performances to good houses. The Lees, hypnotists, opened a week's engagement 8 to a large audience. Lillian Kennedy 25; Trip to Chinatown 30.

ANDERSON.—Grand Opera House (I. E. May, manager): Morrison's Faust gave a very pleasing performance to fair house 4. Bruns and Nina Vandeville 13; Wang 15; Gus Hill's Novelty co. 17; Oliver D. Byron 19.

LEBANON.—Grand Opera House (J. C. Brown, manager): Peck's Bad Boy 15.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Vitascope, booked for three nights, gave but one performance owing to rain and poor business. Wang 10; The Prisoner of Zenda 16; Lewis Morrison's Faust 20.==Items: Under the management of F. B. Gonzales and A. M. Jones, The Lotos Club Minstrels played to S. R. O. at Ladoga, Ind., 6. Jones's rendition in first part of "All Coons Look Alike to Me," was a decided hit.

MICHIGAN CITY.—Armory Opera House (E. F. Bailey, manager): Carter's Tornado 6 to good business and good satisfaction. Agnes Wallace Villa in The World Against Her 16. Murray and Mack in Finnegan's Courtship 20. Peck's Bad Boy April 6.

UNION CITY.—Cadwallader Theatre (C. W. Waite, manager): Morrison's Faust 6; performance excellent; crowded house. Home talent 17.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): Hyer's Colored co. 4-6 to small houses. Bruns and Nina's Vandeville co. 19, 20.

ELKHART.—Bucklen Opera House (David Carpenter, manager): House dark 2-16.

WABASH.—Harter's Opera House (Alf Harter, treasurer): Hoyt's Texas Steer 12.

NEWCASTLE.—Alcazar Theatre (J. F. Thompson, manager): Morrison's Faust 5 to poor business. Audience well pleased, and scenic effects grand. Bruns and Nina Vandeville co. 15, 16.

MARION.—White's Theatre (E. L. Kinnemore, manager): Rice's Minstrels gave a good performance to a full house 3. The Brothers Byrne in 6 Bells turned people away 5; excellent performance. A Texas Steer 11; Wang 13; Prisoner of Zenda 15; Gus Hill's Novelties 16; Oliver Byron 18.==Allen Theatre (S. L. Raridan, manager): The Imperial Japanese Troupe closed a profitable week's business 6.

ROCKVILLE.—Opera House (D. Strouse, manager): The Edison Vitascope and Microphone co. opened 8 for three nights to small house. The appliance did not work, which caused disappointment. Lillian Kennedy 25.==Carlisle Hall (D. Carlisle, manager): House dark.

FRANKLIN.—New Opera House (H. H. Wood, manager): Walker Whiteside in Hamlet pleased a packed house 3. The work of Mr. Whiteside and Miss Moore was especially noteworthy. Cutsinger and Woods's Cinematographe and home talent minstrels to good business 8, 9. Eddie Foy 24; Trip to Chinatown April 1.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Sadie Raymond 27.

BRAZIL.—McGregor Opera House (C. O. Shultz, manager): Oliver Byron in Ups and Downs of Life pleased a fair audience 6. Bruns and Nina Vandeville co. 11, 12.

IOWA.

KEOKUK.—Opera House (D. L. Hughes, manager): Salter and Martin's Uncle Tom's Cabin co. did excellent business 1, 2 and gave a creditable production of the old-time play. The co. makes a "circus parade" which proves a "strong pull." Gilbert Opera co. combined with the Boston Comic Opera co. opened 8 in Mascot to good business at reduced prices. Lincoln J. Carter's Heart of Chicago 11; Aiden Benedict in Fabio Romani 17; Thomas W. Keene in The Merchant of Venice with Mary Timberman, of this city as Portia. Rosow midgets 24; A Baggage Check 27; Stuart Robson in The Jucklins 31.==Items: J. W. Halliday, of the Boston Comic Opera co., and Burt Klunck, of the Gilbert Opera co., perfected a combination here 7 of the two organizations.—Jack Fisherty, who was for several seasons manager of the Grand Opera House at Peoria, was here 6 looking after advance interests of The Heart of Chicago. Quite a large delegation of the friends of Miss Timberman will go from this city 13 to Fort Madison to see the Keene co. in Julius Cæsar. Nearly two hundred milliners who were here as the guests of wholesale houses were present at the Gilbert cos. production of Said Pasha 10.—R. O. Simmons, former manager of Greene's Opera House, Cedar Rapids, and F. L. Blanchard, of Des Moines, were here 8, 9 in consultation with Mr. Huberger regarding a lease of the Keokuk house. It seems quite probable that Simmons will get the house as there has been a scarcity of applicants. It was thought that Chamberlin, Barhydt and Co. were desirous of adding this house to their chain of theatres but Mr. Chamberlin said his firm was not a bidder for the house. Sidney Lovell, theatrical architect, of Chicago, was here 3 with plans of proposed new office building, theatre and roof garden which were submitted to the gentlemen interested in the project. The new theatre will have a seating capacity of 1,400. The plans contemplate a building that will cost about $50 000. R. S. Ransom.

DES MOINES.—Foster's Opera House (William Foster, manager): Roland Reed, supported by Isadore Rush and his capable co., presented The Wrong Mr. Wright to S. R. O. 8, and gave excellent satisfaction. Curtain calls were numerous and Mr. Reed gave one of his characteristic talks after act two. The Elks presented Miss Rush with a handsome floral piece and Mr. Reid with "Pretzel" designed as B. P. O. E. Lewis Morrison 9; Andrew's Opera co. 15-18; Thomas Keene 19; James O'Neil 20.==Grand Opera House (William Foster, manager): House dark 1-6.

COUNCIL BLUFFS.—Dohany Theatre (George N. Bowen, manager): Moore-Livingston co., presenting Michael Strogoff, Kathleen Mavourneen, A Brother's Crime, Miss Mosher of Colo. and Mabel Heath 1-6. Fair Virginia 23.==Items: The plot of Miss Mosher of Colo, written by S. A. Richardson of this City possesses some merit but owing to the fact that the actors were not familiar with the lines, it was not enthusiastically received.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Marie Wellesley Repertoire co. week of 1 to fairly good business at reduced prices. Plays given were Streets of New York, The Poodle and the Baby, East Lynne, Lady Audley's Secret, Factory Girl, Beyond the Rockies. Fatal Card 5 drew a large and enthusiastic audience; a strong cast and fine performance. Roland Reed in the Wrong Mr. Wright 9 to fine business. The audience was thoroughly pleased and gave vigorous expression to its feelings. Isadore Rush was charming in the role of the female detective and justly shared the honors of the evening with the star. Charles Coote, Sheridan Tupper and May Myers were effective in their roles. When London Sleeps 10, 11; Basco and Roberts vaudeville 15, 16; Fabio Romani 18; Thomas W. Keene 24; A Baggage Check 25.

DAVENPORT.—Burtis Opera House (Chamberlain, Kindt and Co., managers): The Fatal Card 4, audience rather light but performance well appreciated. Peter F. Dailey in A Good Thing 5 pleased a well-filled house. The support was very good and includes Flora and James T. Kelly. The McVicker Theatre co. in repertoire commenced a week's engagement 7. Lewis Morrison 14; Thomas Keene 16; James O'Neil 18. Baggage Check 21; Too Much Johnson 22. My Friend from India 24; Ashland Club Minstrels 25.

RED OAK.—Ryneardson's Opera House (Clark and Prissman, managers): The Graham Earle co. in Inside Track, Evil Genius, Natural Gas, Cross of Gold, My Irish Queen and Her Enemy's Hand 1-6 gave excellent performances to good house.==Items: The Graham-Earle co. present for the first time on any stage a new four-act comedy drama entitled Her Enemy's Hand, by Robert Sherman. The play is very strong and one of the best ever seen here.

ALGONA.—Call Opera House (C. H. Blossom, manager): James Hedley lectured on "What is a Man Worth," 10. Shore Acres 23.==Items: Manager Blossom has gone to Pennsylvania and New York on business and expects to make some good bookings for next season.

DECORAH.—Grand Opera House (R. B. Morse, manager): Alexander Ball Concert 6; fair business; house dark 8-13.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Magniscope and Vaudeville co. 22, 23.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Holden's Comedy co. No. 2 closed a very successful week 6. Saturday matinee was the largest in the history of the house. Van Dyke and Eaton week of 8; Baggage Check 17; Shore Acres 26.

MAQUOKETA.—Rice's Grand Opera House (M. Rice, manager): Sanford Dodge 4, 5 to good business; perfect satisfaction; support good. Mr. Dodge as Richard III. was the strongest ever seen here. Lincoln J. Carter's The Heart of Chicago 18; Beach and Bowers 31.

MARSHALLTOWN.—Odeon Opera House (Ike C. Speers, manager): Morrison's Faust 12; Thomas W. Keene in Othello 18; Shore Acres 23; Primrose and West's Minstrels 30.==Selig Theatre (W. H. Evans, manager): Van Dyke and Eaton Repertoire co. 6 to good business and good satisfaction; house dark 8-13.

SIOUX CITY.—Grand Opera House (A. R. Beall, manager): Lewis Morrison in Faust did splendid business 6.

ELDORA.—Wisner Opera House (J. C. Crockett manager): House dark.==Items: J. C. Crockett has leased the Wisner and has appointed Charles Kenoyer, of Marshaltown, stage manager.

OTTUMWA.—Grand Opera House (S. B. Patterson, manager): Shore Acres to large and fashionable audience 5; Lewis Morrison in Faust to large advance 10; Gilbert Opera co. in Mascot Up to Date 13; Graham-Earle co. 15; Thomas Keene 22; Heart of Chicago 23.

PORT MADISON.—Erisger Grand (C. H. Salisbury, manager): George R. Tremaine, with his illustrated lectures, did very good business 1-8; Gilbert Opera co. in Mascot 7 to smallest house of season; co. very weak. Marie Wellesley's Players 15-20; A Baggage Check 25.

BOONE.—Phipp's Opera House (Ben B. Wiley, manager): The Tennesseans to light house 8; John Diller 17.

OSKALOOSA.—Masonic Opera House (W. L. Bragg, manager): Shore Acres 6; big house; splendid performance. Morison's Faust 11; Thomas Keene 20. Baggage Check 23; Great Chicago 24.

FAIRFIELD.—Grand Opera House (Louis Thoma, manager): The Cook Twin Sisters' Uncle Tom's Cabin co. 15. Sophomore class of Parson's College in Hamlet 17.

MASON CITY.—Auditorium (A. H. Gale, manager): House dark.==Parker's Opera House (C. A. Parker, manager): Shore Acres 24.

KANSAS.

TOPEKA.—Opera House (O. T. Crawford, manager): The Andrews Opera co. 1-4 in Martha, Mikado, Fra Diavolo, Pinafore, and Pirates of Penzance to very large and extremely well pleased audiences. No attraction of the kind has ever been seen here which has given us such evenly good and thoroughly pleasing performances. Ed Andrews is one of the funniest comic opera comedians of the time. Rena Atkinson is a very pretty young woman, who sings like a bird and acts cleverly. Camilla Urso 6 drew another very large and cultivated audience. She plays her $5000 violin as cleverly as thirty years ago. Minnie Methot, Edward Douglass, and George H. Wesley are all clever artists. House dark 8-13.==Crawford Opera House (O. T. Crawford, manager): Hamlet, by local amateurs, 3. William Monroe's New York Theatre co. 5-7 in Monte Cristo and Temptations of Money, the latter proving to be Ticket-of-Leave Man. The houses were quite large and the performances much better than expected. Moore and Livingstone's co., who claim to have reformed since the piracy bill became law, 9-13 in repertoire at 10, 20, and 30 cents. T. R. Hyatt.

PITTSBURG.—Opera House (W. W. Bell, manager): Joseph Murphy in Shaun Rhue 1 to large house. The White Crook 6; good house; co. fair. The Paiges week 8; W. L. Roberts in Faust 18.

WICHITA.—Crawford Grand Opera House (E. L. Matting, manager): The White Crook 9; very poor performance to poor business.

WINFIELD.—Grand Opera House (F. B. Myers, manager): Ed F. Rushe's White Crook pleased a fair house 3. W. H. Truehart and John T. Baker were very clever as the white crooks. Uncle Tom's Cabin 19.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Roberts's Faust co. 1, 2; good houses; co. is especially strong, and audiences highly pleased. Mr. Roberts deserves special mention. Salter and Martin's U. T. C. co. 20.

OTTAWA.—The Rohrbaugh (Charles H. Ridgway, manager): The Paiges 1-6 are the best repertoire co. playing at popular prices seen here; clever specialty people and a Tryograph between the acts gave a continuous performance. The following plays were presented: Harvest, La Belle Marie, Forget Me Not, Caste, East Lynne, Prince of Liars, A Bunch of Violets, and Violin Maker of Cremona. The engagement was very successful.

WELLINGTON.—Woods' Opera House (Ann M. Black, manager): Salter and Martin's U. T. C. co. 18.==Auditorium (Charles J. Humphrey, manager): Lecture by J. Dewitt Miller 5 on "The Uses of Ugliness" to full house. Concert by Carman's Military Band 17.

FORT SCOTT.—Davidson Theatre (Harry C. Brulch, manager): Joe Murphy in Shaun Rhue had a

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good house 5; audience delighted with play and star. Alden Benedict in Fabio Romani had fair house 6; audience well pleased. White Crook 13; Nellie McHenry 13; Claire Comedy co. 18.

GIRARD.—HOLZER OPERA HOUSE (Phelps & Co., managers): House dark 8 13.

ATCHISON.—THEATRE (John Sexton, manager): William Munroe presented Monte Cristo very poorly to large audience 1. Temptations of Money to small house 2. Andrews Opera co. 8, 9; Shore Acres 11.

JUNCTION CITY.—OPERA HOUSE (T. W. Dove, manager): House dark 1 6. Salter and Martin's U. T. C. 24.

EMPORIA.—WHITLEY OPERA HOUSE (F. J. Miller, manager): House dark.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Primrose Minstrels to good business and gave satisfaction 3. Ray Eldridge's Players to very light business 5, 6.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (W. Bowman, manager): The Andrews Opera co 5-7, co good and did splendid business. For Fair Virginia 13.

PARSONS.—EDWARDS'S OPERA HOUSE (John R Monroe, manager): The White Crook co. (Southern) 5 to large audience gave splendid satisfaction. Salter and Martin's Uncle Tom's Cabin co. 16; Faust co. 19 Paiges' Players 23 April 7.

KENTUCKY.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Fred and Sadie Raymond in Daisy the Missouri Girl 3 to large and well-pleased audience.—IREM: Harry S. Kingsley joined the co. 1.

DANVILLE.—DANVILLE OPERA HOUSE (Proctor and Veatch, managers): Lincoln Carter's Fast Mail co. gave a good performance to fair house 6. Sporting Crane 9; Frank Jones in Old Madrid 10, 11.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell and Co., managers): Rentfrow's Jolly Pathfinders opened a week's engagement 8 to big house; co. excellent and fine performance.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Hermann III. 8 to small house. Sporting Crane 12; In Old Madrid 18-20; Al G. Field's Minstrels 23.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Grimm's Letter Door, billed for 5, canceled. Paris Comedy co. 15 21; Sporting Crane 22.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Fast Mail 22.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): House dark 1 7.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): House dark. Al G. Field's Minstrels 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Rentfrow's Jolly Pathfinders closed a week's engagement 6; business very good, but performances only fair. Hermann III. 9 to fair business; performances excellent. Boland Read 12; Town Talk in McFarlan's Flats 15; Nat Goodwin 18; Field's Minstrels 23.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Caster, manager): Ellen Beach Yaw 1 to good house. Alabama 8. House dark 6 13.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Wilbur Opera co. in Two Vagabonds 8; Olivette 9; Boccaccio 10, Dorothy 11; Marianna 12, and Grand Duchess 13 to S. R. O. The Man in the Iron Mask 8, 9; light attendance; fine production.—PALACE THEATRE (Wolf Brothers, managers): The roster for week of 8 includes Kaspchi queen of magic; Lew Benedict, the veteran minstrel; Fresno Brothers, song and dance; Kelley and Burgess, Tom Killeen, Kaminski and little Towsey, Stewart and Rich and Professor Dave Burke's 25 000 dog circus.—ITEMS: Clarence Hale entertained Mr. Robertson, of the Face in the Iron Mask co., at dinner 6 at the Cumberland Club, after which Manager McLeod, of the Cape Elizabeth Railway, took the whole co. in a special car to Willard Casino, where a most enjoyable afternoon was spent.—The Wilbur Opera co. will close their engagement here week of 15 with a daily change of opera.—Mr. and Mrs. Staley, of McCallum's Pavilion Theatre, were guests at Funk's Island 6.—P. H. Wood, a tenor soloist of Biddeford, has been offered an engagement with the Wilbur Opera co., which is now playing at Portland Theatre.—Messrs. Hiram and Benjamin Wolf, the new lessees of the Palace Theatre, are well-known young men of this city, and they intend to hire none but the best high-toned vaudeville teams on weak stands.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Nickerson Comedy co. closed 6 a successful second season, presenting Pauline's Slave, Two Orphans, and Mother and Son. The members of the co. made many friends here, who will be glad to welcome them on their next visit. Tony Farrell in Garry Owen 12; fair house. Mr. Farrell was very good as Garry Owen and the widow.—THE NORUMBEGA (H. C. Bean, manager): The Nickerson Comedy co. gave a concert 7, which was enjoyed by a large audience. Prof. Carpenter, hypnotist, opened for a week to fair business 8.—ITEM: George Henry, late of Stewart and Henry, has assumed the management of the Nickerson Comedy co., and desires any person who has copyright claims upon any play presented by his co. to notify him at once and he will pay royalties willingly.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Wilbur Opera co. in Olivette, Two Vagabonds, Fra Diavolo, Marianna, Mascot, Bohemian Girl, and Boccaccio to the largest week's business of the season, and every one pleased. This was J. E. Cauly's first appearance at his home since joining the Wilbur co. sixteen years ago, and he was presented with a fine gold-headed cane, a handsome silk umbrella and a basket of flowers. Dan Sully 17; Other People's Money 24; Bennett and Moulton 29-April 3.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Seymour-Stratton co. in repertoire at popular prices closed a week's engagement 6 to light business; fine orchestra. Tony Farrell in Garry Owen 8 to a small but well-pleased audience; co good.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Tucker co. in repertoire 8 13 to large and well-pleased audiences.

MARYLAND.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Guy Minstrels to small house; performance very satisfactory. J. C. Stewart's Two Johns 9 to fair houses; fine performance. Frank S. Davidson's Old Farmer Hopkins 21; Charley's Aunt 27.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Potterer, manager): Elmer E. Vance's Limited Mail pleased 4 fair house 5. McCauley-Patton co opened a week's engagement to a full house 8.—HAGER OPERA HOUSE (F. A. Heard, manager): Dunbar Clark's Minstrels to a fair house 9.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Edison's projectoscope 11 13.—ITEM: The Opera House orchestra, now numbering twelve, has adopted evening dress.

CUMBERLAND.—ACADEMY OF MUSIC (Mullaney Brothers, managers): Elmer E. Vance's Limited Mail attracted a fair audience and gave a good performance 4. Al G. Field's Utopia to S. R. O. 8; performance excellent. Rice's Evangeline 12; Rice and Barton's Extravaganza 15, Young's Projectoscope 18 22; Spooner's Reprodigs co 23-27.

LONACONING.—RYAN'S OPERA HOUSE (John Schaefer, manager): Taylor's King Fool's opened a week's engagement 8 to fair business, presenting Gilbert's Trouble 8, Mary Jane 9 and Prisoner for Life 10. House dark week of 15.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): James R. Waite's Comedy co. finished their two weeks' engagement 7 with a S. R. O. concert, the chief attraction of which was Ransom Moore. Mr. Waite gives an excellent entertainment for the price of admission and he did a gratifying business, although Lent had its due effect. The Sarony, hypnotists, 8 for a week opened to a large house. The performances are thoroughly enjoyed. The Trouble's Brewed 15; Hoyt's A Milk White Flag 16 17; The Sunshine of Paradise Alley 18 20.—MUSIC HALL (W. H. Boody, manager): The Watson Sisters Burlesque co. proved their ability as drawing cards 4-6 and matinee by doing a good business. The performance is very good of its kind and evidently gave satisfaction. Professor Quee Do Bo, soul culturist, is giving a series of lectures 8-10. John Grieve's Burlesquers 11-13; Harry Martell's South Before the War co. 15-17.—SAVOY THEATRE (Kendal Weston, manager): The stock co. were seen to good advantage week of 1 in James R. Garey's new play, Almeira. This piece has an interesting dialogue, strong situations and a splendid climax. In the character of Almeira, Miss Fitz-Allen has an intensely emotional part that ranges from the careless, laughing maiden to the woman whose future is shadowed by a cloud that robs her of love and peace and makes living a misery until the cloud is dispelled. Miss Fitz-Allen is particularly well fitted for the role both in appearance and ability, and she will no doubt make a success of it. As Victor Bellamy, the strongest male character, Stephen Wright made a distinct hit. It is the best thing he has done this season.—ITEMS: Mr. Garey during his stay made many friends and proved himself one whom it is always a pleasure to meet.—H. C. Miner was in town 6 to witness the play, and Joseph Le Brandt and John Hynes were here during the week taking part in it.—The Savoy co. will give The Hunchback 6-13, and Georgie Lawrence has been engaged to do her specialty.—The local Elks had an initiation and social 9, Brother Bernard Schwartz, of Rochester, N. Y., being one of the speakers.—Mr. Adamowski, violinist, entertained at a musical 9. ORRERY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Blaney's The Electrician, in the hands of a remarkably strong co., was given three performances to good business 5, 6. In addition to the notable work of William Morris, Annie Ward Tiffany, and Etta Hawkins, of whom excellence is expected, there was a part. Bill Turner, this foreman, handled by P. Ang. Anderson, that many would have overdrawn, for the melodramatic tendencies in great. Mr. Anderson played it naturally and with striking effect. The play is excellently staged, the electric light stunt being especially noteworthy. The Sunshine of Paradise Alley played to its usual comfortable house 10—its fifth shine this season. The co. continues unchanged, and could not easily be improved. The comedy work of John Walsh, John D. Griffin, Ben D. Ryer, and May Thompson, and the singing of the ladies' quartette are strong attractions, and that football game alone is regarded as a good equivalent for ticket price. Yale's Twelve Temptations paid us its annual visit 11 to fair business. John W. Hardy, Harry Brown, and Josie Sisson are the leading specialists, and there are other more or less tempting temptations. Hoyt's A Stranger in New York 12; A Fisherman's Luck (local) 13; In Gay New York 18; Madame Sans Gene 20; In Old Kentucky 22.—ITEMS: Manager Ryer, of The Sunshine of Paradise Alley, says he sticks to New England for the rest of the season. He ventured into Pennsylvania but did not find appreciation. He is now playing return dates and second return dates—always to increased business.—Proprietor Gilmore will begin the June this month of a monthly devoted to theatrical matters. It is a syndicate issue with local flavor and called *The American Spectator*.—W. O. Wheeler, business manager of In Gay New York, was in town 11. EDWIN DWIGHT.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Midnight Bell was presented by Digby Bell, supported by a good co., to light business 3. Daniel Sully in O'Brien the Contractor gave a good performance to a fair house 5. Saville's Dramatic co. opened a week's engagement in The World to a full house 8. The Amet-Magnitrope, presenting the animated pictures, was enthusiastically received. A Milk White Flag 22; The Prisoner of Zenda 24; Tim Murphy in Old Innocence, for the City Theatre ushers' benefit, 25.

WORCESTER.—THEATRE (J. F. Rock, manager): Ethel Tucker augured in Queens 3. My Wife and The Wages of Sin 4, Rosedale and La Belle Marie 5, Mr. Potter of Texas 6, at popular prices, and gave general satisfaction. Business good. William Barry opened and audiences with his new play, John Bradley's Money, 8, 9. The critics said that with pruning in spots and galvanizing in others the new piece would be in line with the other Barry successes. The Twelve Temptations drew a crowded house 10. Everybody delighted. White Comedy co. 15-20. Madame Sans Gene 22.—LOTHROP'S OPERA HOUSE (Alf T. Wilton, manager): On the Mississippi did a land-office business 8-13. General satisfaction. Joe Ott in The Star Gazer 15-20.—ITEMS: Lillian Norton, a talented emotional actress, who has a New England reputation in parts like Leah, Pasthenia, etc., goes out at the head of a repertoire co. next season backed by a New York capitalist.—Marie Warren, of this city, is a recruit to The Star Gazer co.—A play by Edward J. Morter, entitled The Old and the New, was given its first presentation 8 by a cast of professionals and amateurs. Its hero is a young man cast adrift by his wealthy father on account of a surveillance. The old man is murdered, and circumstances seem to connect the son with the crime, but by dogging a disguise and tracking the real culprits to their lair—a scene after the style of The Silver King—the young man wins the proof of his innocence and his rightful share to the estate.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Barrett, manager): Excelsior 5 to fair business.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Stowe's U. T. C. 6, matinee and evening; business fair. Murray and Murphy in O'Dowd's Neighbors 15.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Rice's Comedians in repertoire finished their week's engagement 6, playing All in the Family afternoon and Daniel Boone evening, to packed houses. Twelve Temptations 13; Peter Baker co. 15-17; Madame Sans Gene 25; Katherine Rober 26, 27. April 3.

TAUNTON.—THEATRE (R. A. Harrington, manager): Digby and Laura Joyce Bell in A Midnight Bell 4 to a good house; performance satisfactory. Murray and Murphy co. in O'Dowd's Neighbors 8; large and pleased audience. Mark Murphy is surrounded by a capable co. Other People's Money 22; fair house.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager): Julius Cahn's co. in Sowing the Wind 4 gave a clever performance to a large audience. Digby and Laura Joyce Bell, with a good supporting co., in A Midnight Bell 6 drew small business. Mark Murphy in O'Dowd's Neighbors 8 had light business. Amateurs appeared in The Colleen Bawn 9 to a fair house. Bennett and Moulton Comedy co. 22-27.—RICH'S THEATRE (Charles A. Taylor, manager): Al. Reeves's Vaudeville co. 4-6, giving best of satisfaction to top-heavy business. John Grieve's Burlesque Revellers 8-10 proved to be one of the strongest and largest co.'s seen here this season; fair business.—FALL RIVER OPERA HOUSE (John P. Wild, manager): The stock co. opened in Master and Man 5 for four nights; business light. Streets of New York 11-13; East Lynne 15-17; Color Slave 18 20.

LAWRENCE.—OPERA HOUSE (A. S. Grant, manager): Corse Payton's co. closed a very good week's business 6. James R. Waite's Comedy co. began its third engagement 8, opening in The Lost Paradise to the capacity of the house. Raymon Moore and Gus Williams are with the co. and received great applause. O'Dowd's Neighbors 16; South Before the War 18; A Milk White Flag 22; Under the Polar Star 23-24.—CITY HALL: The Wakefield Concert co. gave a fine concert 8 to a large audience. Brooks's Chicago Marine Band 20.—ITEMS: The opening of Gorman and Shannon's new theatre, The Musee, is announced for 15, with John W. Isham's Octoroons as the attraction.—After the performance at the Opera House 9, Managers Waite and Grant tendered a banquet to the ushers and representatives of the press. A large number accepted their hospitality and were treated to a delightful entertainment.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): South Before the War 10 played to a crowded house and gave the best possible satisfaction. Kate Carter made a big hit in her back and wing dance, and the three male quartettes rendered excellent music. Black Patti Troubadours 17, matinee and evening; Cotton King 24.—WILSON OPERA HOUSE (Thomas Hanley, manager): Howarth's Hibernica 11, with band, made a good impression before a good audience.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Duncan B. Harrison's co. in A Midnight Bell 5; fair business; general satisfaction; co. good. Ethel Tucker 8-13; large audiences; co. good. Other People's Money 15.—ITEMS: Cornelius Murphy, door-tender at the Theatre, has organized and will manage a league baseball team here this year.—The Lawrence Sisters, of Ethel Tucker's co., are natives of this city. Members of the co. were entertained by the local Elks 9.—Louis W. Caddy, a local vocalist, was engaged by the co.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Edwards's Minstrel co. 17.

AMESBURY.—OPERA HOUSE (J. R. Oldfield, manager): House dark.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Charles E. Blaney's The Electrician to a large audience 3 and very poor attendance 9. The co., headed by William Morris and Annie Ward Tiffany, is strong; scenery and electrical effects splendid.—THE EMPIRE (T. P. Murray, manager): Myra Collins Comedy co 8-13 in repertoire to poor business. The Singer 15-20.—ITEM: Owing to the action of a prominent clergyman, the seating of improper burlesque posters has been stopped to a considerable extent.

MARLBORO.—THEATRE (F. W. Riley, manager): Dan Sully in O'Brien the Contractor to a very poor house. Rush's Excelsior 11; The Sunshine of Paradise Alley 12; Hennessy Lavoyle in Other People's Money 17.

WESTFIELD.—OPERA HOUSE (A. H. Parsons, manager): The Electrician 10 to a large and well-pleased audience. Co. good. The stage setting and the electrical effects were specially fine. Old Tennessee 12; My Wife's Friend 20.

WALTHAM.—PARK THEATRE (Ed Davenport, manager): O'Dowd's Neighbors 12; Philadians Minstrels (local) 18.

GREENFIELD.—OPERA HOUSE (W. J. Lawler, manager): Harry Martell's co. in South Before the War 11 entertained a packed house. The performance gave great satisfaction. Co. first-class in every way. Katie Carter made a great hit with her clever dancing. Charles H. Yale's Twelve Temptations 17. Professor Waite's Grand Repertoire April 12.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Calle, manager): Greenfield Dramatic Club in Shamrock and the Rose 17.

PLYMOUTH.—DAVIS OPERA HOUSE (H. W. Caverly, manager): Murray and Murphy's co. O'Dowd's Neighbors 10 to a big house. Last entertainment of the Star Course 11, presenting the Entorpe Mandolin, Banjo and Harp Club to a large audience. Other People's Money 15.—ITEM: The Star Course has been one of the leading features of the season 91 the Davis Opera House, and has received liberal patronage.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The South Before the War to a good house 8. The quartette singing was excellent. The Sunshine of Paradise Alley, by one of the most capable companies ever seen here, drew a good house 9. Performance first-class and was immensely enjoyed. Blaney's The Electrician 10.

MICHIGAN.

GRAND RAPIDS.—POWERS (J. W. Spencer, manager): The Nancy Hanks is a bright farce comedy and was a roaring success 8, 9 when it was given by Ignacio Martinetti, Frank Tannehill, Jr., Anna Boyd and other good people. Martinetti's burlesque shaving scene and fine dancing, together with Anna Boyd's songs, were especially clever. Business fair. Rachel Wayman succeeded her John 12. Texas Steer 15.—GRAND (C. Seely, manager): The Osterman did good business 6-13. The singing of Madame Flowers is of a high order. The Nevar Sisters and Fred J. Piper are also worthy of mention. Havana Hearts 11-13.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): University Comedy Club 6 in The Private Secretary to S. R. O. Every member of the cast did effective work, but Karl Harrison in the title role is especially worthy of mention. The play was preceded by a curtain-raiser, The Locomotive, in which Messrs. Smith and Harrison distinguished themselves. The success of the performance was largely due to the excellent stage management of Ed De Foe. The club intends to play in several neighboring cities. John Griffith in Faust 9 had a good house, and staged the play in a creditable manner. Cora Hilliger 9 to fair business; Emily Rancker 13; Agnes Wallace Villa 18.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Nancy Hanks 11; Isham's Octoroons 12; A Texas Steer 16; Prof. Dayton C. Miller 19; Sousa's band, matinee 20.

MUSKEGON.—THEATRE OPERA HOUSE (Henry D Field, manager): Billy Rice's Minstrels packed the house 12; good performance. Charles H. Yale's Devil's Auction 20. Frank Long co. in repertoire April 5 and week.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): John Griffith in Richard III. 6; small but appreciative audience. Hoyt's A Texas Steer 15; Lewis Morrison's Faust 17.—GRAND OPERA HOUSE (W. H. Powelson, manager): A Jay Circus 5, 6; fair business; up to average vaudeville performance; co. in hard luck and disbanded here. May Davenport's Burlesque co. 8; good house but disreputable performance. Magniscope specialty 8-20. Columbia Opera co. 22-27.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, manager): Frederick Warde in King Lear 3. Excellent performance to fair house. Martinetti Tannehill co. in Nancy Hanks 13.—THAYER'S OPERA HOUSE (Stone and Thayer, managers): Dark week ending 9.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Courtney-Morgan co. closed a week's engagement 1 6; good houses and audience well pleased. House dark 8-13. John Griffith in Faust 22.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): The Vitascope and Japanese troupe 1-9 to big business. Texas Steer 15; Lewis Morrison 18; Margaret Fuller 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Gruendler, manager): House dark week ending 6. Billy Rice 18; John Griffith 29, 30.

YPSILANTI.—GRAND OPERA HOUSE (A. G. Byers, manager): Coon Hollow 8; good house; performance satisfactory. Agnes Wallace Villa 20; Texas Steer 22.

BOWAGIAC.—BUCKWITH MEMORIAL THEATRE (W. T. Lertis, manager): House dark 8-13. Lewis Morrison 16.

OWOSSO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): The Amet-Magniscope week of 1 to fair business.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Rings and Owen's Animatiscope opened to a good house 6; good entertainment.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Coon Hollow 11 to very good business, giving good satisfaction. Nancy Hanks 12; A Bowery Girl 18; A Texas Steer 23.

COLDWATER.—TIBBITS'S OPERA HOUSE (John T. Jackson, manager): Coon Hollow 10; fair house, satisfactory performance. Houston's illustrated lecture 12; Sousa's band 16; 8 Bells April 8.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Rings and Owen's Animated Pictures closed a fair week's business 6. A Texas Steer 20; Louis Morrison 22.—STAR THEATRE (Fred B Mead, manager): The May Davenport Burlesque co. gave a very "shady" performance 4.

JACKSON.—ITEMS: Arrangements have been perfected by which Sousa's band, booked for 18 at the recently burned Hibbard, will appear at the First M. E. Church, the largest auditorium in the city.—Michael W. Tobin, the well-known theatrical manager, died at the house of his parents, Mr. and Mrs. Timothy Tobin, in Blackman, near this city, 9, aged 43 years. Death was the result of a tumor. The funeral will be held at St. John's Church this city, 12, and will be attended by the Elks, of which organization he was a member.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sinster, managers): John Griffith, Faust, 11. Fine presentation; fair house.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Murray and Mack in Finnigan's Courtship 5; good entertainment to fair house. Edna Clayton and Horace Vinton 11.

WINONA.—OPERA HOUSE (J. Straulipka, manager): The Hoyt Comedy co. at popular prices week of 1; fair business. Hershaw and Ten Broeck 11.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Murray and Mack in Finnigan's Courtship 6 to large and well-pleased audience. Edison's Vitascope 8 10. My Geraldine (local) 17.

ST PETER.—NEW GRAND OPERA HOUSE (Slatory and Hole, managers): Jean's Presentation Party 4-6 to small house. Hoyt's Players week commencing 22.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjain, manager): Devil's Auction 13; McEwen 15 20.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): House dark 1-6.

MANKATO.—THEATRE (Jack Hoeffler, manager): Dark.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Primrose and West's Minstrels 8; good performance to large house. Alabama 12.

JACKSON.—ROTHMORE'S OPERA HOUSE (R. L. Saunders, manager): Ryley's Comedians 8; Elsie Beach Yaw 9; Alabama 10.

COLUMBUS.—OPERA HOUSE (P. W. Maer, manager): House dark.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): The Darlane Extravaganza co. in Hendrick Hudson, Jr., to big business matinee and night Feb. 27. Joe Cawthorn delighted the audience. The Otto H. Krause co. 1 to satisfactory business. Alabama 9.

CANTON.—OPERA HOUSE (W. M. Priestley, manager): Ryley's co. in Our Flat 4 to a small audience; excellent performance.

GREENVILLE.—OPERA HOUSE (H. E March, manager): Haste Brothers' Wild Goose Chase co. gave a pleasing performance 3. Nellie McHenry in A Night in New York 5 made quite a hit; and Leath and Riley's co. in Our Flat amused immensely 8.

MISSOURI.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Salter and Martin's U. T. C. co. 8; good business; street parade great. Nora Moyer as Little Eva was the best ever seen here. Baby Beatrice (five years old) made a hit in her song and dance. Fabio Romani 11; Garcia's Spanish Operetta (local) 12; Adell's Dog and Pony Show 20-22.

HIXICO.—PERRIN'S GRAND OPERA HOUSE (Gentry and Wyrsell, managers): Salter and Martin's U. T. C. co. 9; Pablo Romani 12; Adell's Dog and Pony Show 13; White Crook April 2.

CARTHAGE.—GRAND OPERA HOUSE (H. P. Hall manager): Joseph Murphy 3 in The Kerry Gow; fair audience. Alden Benedict's Pablo Romani 4; small house; performance good; two curtain calls were given Charles Marklin. The White Crook 9; Paige Comedy co. week of 15.

LAFAYETTE.—OPERA HOUSE (Lee Holladay, manager): Central College Quartette 1; fair business. Salter and Martin's U. T. C. 12; Alden Benedict's Pablo

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Rossani 12; Prof. Addil's Dog and Pony Show 15, 17; William L. Roberts in Faust 22.——ITEM: Will Barry, in advance of Salter and Martin's U. T. C., was here 5 boosting his attraction.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Lasky Minstrels, home talent, 4; first-class performance; large house.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Wang to a packed house 1. Beach and Bowers's Minstrels to good business 2. Salter and Martin's U. T. C. co. to fair business 5, 6. Nashville Students 8; Heart of Chicago 10; Hunt's Comedy co. 19 and week.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Peter Dailey with good co. 2; fair house. Camilla Urso 3; light house. Stuart Robson with a good co. in The Jucklins 6; large house. The Foundling, with Clay Fitzgerald, 8; Marse's Show Acres 9, 10; For Fair Virginia 12, 13.——CRAWFORD THEATRE (E. S. Bridgham, manager): The Flints, hypnotists, drew large houses 1-6. Andrews Opera co. 10-13.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark.

COLUMBIA.—HADEN OPERA HOUSE (R. E. Hatton, manager): Salter and Martin's U. T. C. co. 10; W. L. Roberts in Don Cesar de Bazan 26; A Baggage Check April 2.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Newell Brothers' co. Feb. 11-13; light house; performance fair. Aiden Benedict's Fabio Romani 8; White Crook 13; Roberts's Faust 20.——ITEM: Newell Brothers' Twin Stars stranded and disbanded here 29. Eda Marley joined New East Lynne at Pittsburg, Kans.; balance of co. went to Kansas City and Chicago.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): Aiden Benedict's Fabio Romani 3; medium audience; performance fair. Joseph Murphy in Kerry Gow 4, fair house; performance good. Russ Whytal in For Fair Virginia 5, with matinee 6, to good business; audiences well pleased. The Flints 8-13 are drawing good houses.

JOPLIN.—JOPLIN CLUB THEATRE (H. H. Haven, manager): Joseph Murphy in Kerry Gow 2 to large business. Mr. Murphy was frequently applauded. Aiden Benedict's Fabio Romani co. 5; good business. Willard Bowman and Ollie West deserve special mention, also Grace Hunter's dance with calcium effects. White Crook 7; fair business; performance good of the kind. W. H. Trueheart and John T. Baker did good specialty work. Nellie McHenry in A Night in New York 13.——HAVEN OPERA HOUSE (H. H. Haven, manager): Olinger and Clayton co. in repertoire week commencing 8.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 21-27.——NORMAL AUDITORIUM (George L. Osborne, manager): Oratorical contest 20; H. A. Losing, Shakespearean reader 23.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannon, manager): House dark and no bookings.

LEXINGTON.—NEW GRAND OPERA HOUSE (E. Chandler, manager): Athletic benefit by Corps of Cadets of this city to large house 5; good entertainment. House dark 8-13.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Charles H. Yale's Devil's Auction 6; The Prodigal Father 27.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Yale's Forever Devil's Auction 5 to crowded houses; performance fine. The Prodigal Father 21.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Ticket-of-Leave Man week of 1 to good business. My Wife's First Husband week of 8.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): Sousa's Band gave a concert 6 to a good house and delighted audience. House dark 8-13. The Prodigal Father 15.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Lewis Morrison in Faust 3 to good business; fine performance. Muldoon's Picnic 9.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): Muldoon's Picnic 3; poor house.

FREMONT.—LOVE'S OPERA HOUSE (M. A. Repass and Co., managers): Cinematographe 1-6 to fair houses. Chimes of Normandy 12, 13, local talent; Shore Acres 15.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Lewis Morrison in Faust to a crowded house 2; excellent satisfaction. Midway Minstrels, local, 18, 19; McSorley's Twins 31.——ITEM: Mr. Morrison will add another play to his repertoire next season in which his eldest daughter will make her debut.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): Camille Urso 3; fair house and appreciative audience. Clay Fitzgerald in The Foundlings 10; Mandarin 17; James O'Neill 22; Stuart Robson 29.——THE FUNKE (F. C. Zehrung, manager): Lewis Morrison in Faust 4; good house; excellent performance. Shore Acres 12, 13.

WAYNE.—OPERA HOUSE (James Britton, manager): Anderson and Niblo's Humpty Dumpty and Jolly Old Chums 12.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Local talent in All the Comforts of Home to a full house Feb. 22. Bloomer Minstrels to a crowded house 25; satisfactory entertainment. Maharn's Colored Minstrels 10, 11; Grismer-Davies 15, 16.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): House dark 8-13; Daniel Sully 15; The Sunshine of Paradise Alley 16.——GORMAN'S THEATRE (Charles J. Gorman, manager): Isham's Octoroons 4-6 gave an excellent performance to good receipts: Kidnapped 8-10 canceled.——NEW PEOPLE'S THEATRE (Cobb and Ashton, managers): House dark 8-13.

NASHUA.—THEATRE (W. H. Davis, manager): Kendal Weston presented The Crust of Society to poor business Feb. 25; Excelsior amused a fair house 27. Corse Payton opened for week of 8-14 to immense business. This is the best repertoire co seen here this season. Sunshine of Paradise Alley 19; Milk White Flag 22.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Daniel Sully 12; South Before the War 20; O'Dowd's Neighbors 22.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): House dark 8-13. John T. Thorpe co. in repertoire 15-20.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Hi Henry's Minstrels drew good houses 5, 6 and gave good satisfaction. The Mutoscraph is a pleasing feature. Hoyt's A Bunch of Keys to a well filled house 8. The specialties introduced by Ada Rehner as Teddy Keys are worthy of special mention. Two Johns 18; My Friend from India 20; Saved from the Sea 23.——STAR THEATRE (Col. W. M. Morton, manager): Ada Rehan and Daly's co. opens this house April 7.——ITEMS: Elizabeth City Lodge No. 209 B. P. O. E., held a social session 8, and a large number of ladies and gentlemen honored the occasion with their presence. Many of those in attendance were from sister lodges in Newark, Jersey City and other places. The early part of the evening was spent in listening to songs, recitations and other exercises. After this the floor was cleared for dancing, and for several hours all those present had a merry time.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler manager): Robert Mantell, supported by a very good co., appeared 5 in A Gentleman from Gascony. Audience large and well pleased. The Twelve Temptations gave satisfaction to a large audience 6. Hartzell's Mid-Winter Circus gave three performances 8, 9 to light business. Ada Rehner 10 in A Bunch of Keys to good business. Waite's Comedy co. (Western) 15-20. A Black Sheep 22; Grand Italian Opera co. 26; Saved from the Sea 26, 27.——PEOPLE'S THEATRE (John Moore, manager): Lessi's Ladies' Club Burlesque co. 8-11 to fair business. Performance satisfactory. Evans and Ward City Girls' Burlesque co. 15-20.

HOBOKEN.—LYRIC THEATRE (William Black, manager): Drawing Cards to good houses 1-3. John L. Sullivan's Big Extravaganza co. to crowded houses 4, 5. Down in Dixie 8-10. Hi Henry's Minstrels 11-13. Theatrical Supers Union.—Mr. and Mrs. Neil Burgess sailed from Hoboken for Liverpool 7 on the steamship *Mobile*.—Hoboken Lodge No. 78, B. P. O. E., held a social session at Quarrington Club Hall.—Ed Cook, advertising agent of the Lyric, will ride the Royal Ascot cup course next week.

NEWARK.—THEATRE (J. Reed Worrell, manager): Pudd'nhead Wilson, last repeated by an excellent co., headed by Theodore Hamilton, was thoroughly enjoyed 8-13. Fair business. The Prisoner of Zenda 15-20; My Friend from India 22-27.——H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Saved from the Sea 8-13; performance and business satisfactory. Cuba's Vow 15-20; The Girl I Left Behind Me 22-27.——ITEM: M. Reed is in town ahead of The Prisoner of Zenda.

DOVER.—BAKER OPERA HOUSE (Wm. H. Baker, manager): The Two Johns 19.

PLAINFIELD.—MUSIC HALL (G. H. Willy, manager): Bunch of Keys 9 to good business; performance excellent. Hi Henry's Minstrels 17.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The McAuliffe and Greene Comedy co. opened a week's engagement 8 in The Westerner to fair business. The co. is above the average. Jane McAuliffe sings illustrated songs between the acts. The bill is changed daily. The Cotton King 15-17; A Boy Wanted 18-20.——HARMANUS BLEECKER HALL: Under the management of Woodward and Smith, Too Much Johnson was produced to a small but well pleased audience 3, by Charles Frohman's co. Harry Conor in Hoyt's A Stranger in New York 10.

TROY.—GRISWOLD OPERA HOUSE S. M. Hickey, manager): Harry Mansell's The South Before the War 4-6 drew well and pleased audiences. The Sunshine of Paradise Alley 8; good house. Hoyt's A Stranger in New York 9 headed by Harry Conor, Marie Jansen and strong cast drew big house and gave good satisfaction. Jacob Litt's In Old Kentucky 10; business and performance good. The Cotton King 11-13; Kennedy's Players 15-20; The Sporting Duchess 22-24.——RAND'S OPERA HOUSE (G. Rand, manager): The Girl I Left Behind Me 5, 6 drew fairly well; co. in the main good. Black Patti 18.——GAIETY THEATRE (James Heavne, manager): Rice and Barton's Rose Hill English Folly co. 8-13; business and performance good. The Ladies Club 15-20.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Girl I Left Behind Me 4 pleased a fair audience; performance good. The Waite Comic Opera co. opened a week's engagement 8 to a packed house in Fra Diavolo and business has been large since; audiences highly pleased; performances very satisfactory. The best popular priced comic opera co. seen here in several years. Marie Laurens, prima donna soprano and Joseph W. Smith, tenor, have very pleasing voices while the singing and comedy work of Claude Amsden merit the commendation they received. The operas are well dressed and staged.——ITEM: The genial Charles G. Amsden, treasurer of the Waite Comic Opera co. is greeting his old friends made seasons ago.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Hoyt's A Stranger in New York was enthusiastically received by large audiences 3, 4. Harry Conor, George Bean, Harry Gilfoil, John Hyams, Marie Jansen, Nellie Butler, Marie Willard, and Amy Muller made individual hits, and the performance goes with a snap. William H. Crane in A Fool of Fortune gave satisfactory performance to large house 6. The Sporting Duchess, with Rose Coghlan, Elita Proctor Otis, Cora Tanner, J. H. Stoddard, Harry Lacy, Louis Massen, and a capable co., was well patronized 8-10. Della Fox 11; Clay Clement 12, 13; Evans and Hoey and Anna Held 15, 17; Charley's Aunt 18; C. A. Gardner 19, 20.——GRAND OPERA HOUSE (C. A. Edes, manager): My Wife's Friend pleased good houses 4-6. Hopkins's Trans-Oceanic Star specialty co., which includes the Nawns, Carroll Johnson, Rosie Rendel, Ford and Francis, Morton and Revelle, Salmo, and Sharp and Flatt gave a good vaudeville performance to good business 8-10. Kidnapped 11-13; A Boy Wanted 15-17; Ward and Vokes 18-20; Pulse of New York 22-24.——ITEM: Work on the new Wieting Opera House was commenced 9.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): W. H. Crane in A Fool of Fortune 4. The house was completely packed at advanced prices, and a large number turned away. Mr. Crane was never seen here to better advantage, and his support is admirable. The play was staged in magnificent style, and curtain calls were numerous. Effie Shannon won the Hearts of the audience. Hoyt's latest skit, A Stranger in New York, drew a packed house 8. The play was well presented, and gave the best of satisfaction. Marie Jansen, Marie Millard, Harry Conor, and Henry Gilfoil made great hits and received numerous encores. The costumes were elegant, and the stage settings superb. Mr. Hoyt was with the co., and superintended the production, and, in response to persistent calls, made a short and witty speech of thanks for the cordial reception given himself and co. The Tyrolean Troubadours had a large house 10, and gave a clever performance. My Friend from India 11; In Old Kentucky 12; Hopkins's Trans-Oceanic Star Specialty co. 13; Pudd'nhead Wilson 17.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): In Old Kentucky 4; fair business, pleasing well. Day, hypnotist, 8-13 to S. R. O. at opening. Charley's Aunt 16; Bancroft 18; Bunch of Keys 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Stranger in New York to a crowded house 5. Co. and play excellent. The Gilbertys Abroad did a good business 6. Donnelly and Girard in My Friend from India to fair business 9. Co. fine. A Bowery Girl drew a fair audience 10. The Three Guardsmen 15. Coon Hollow 20; Bancroft, the magician, 24; William Barry 25.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask 15; Alfred A. Farland, banjo recital, 18; Paul Cazeneuve in The Three Guardsmen 25.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Lockwood's Magniscope co. 8-10 to good business; excellent satisfaction. The Labadie Faust co. 15-20.

ITHACA.—THE LYCEUM (M. M. Guistadt, manager): My Friend from India gave a fair audience many laughs 6. The Old Homestead pleased a S. R. O. house 8. Rob Roy Opera co. 17; Rhea 22; William Barry 23; Sousa's Band 30.

FULTON.—STEPHENS'S OPERA HOUSE (William C. Stephens, manager): Kittie Rhoades Feb. 22-27 to very good business, giving good satisfaction. Continental Minstrels 5, 6.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Sam De Leon's co., booked for week of 8, canceled. A Breezy Time 15; Bancroft, magician, 17; Yellow Kid 22; Sousa's Band April 3.——ZINK'S OPERA HOUSE (James H. Searles, manager): House dark week of 8.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Simon, manager): The Past Mail 6; fair performance to fine business.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): My Friend from India 8 to S. R. O.; very pleasing performance. Laura Keene in The Bowery Girl 9; Charley's Aunt 17; In Mizzoura 18; Coon Hollow 19; William Barry 24; Bancroft 25.

JOHNSTOWN.—GRAND OPERA HOUSE (John E. Barrett, manager): Fitz and Webster in A Breezy Time 9 to a light house; fair performance. Pudd'nhead Wilson 18.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark. No bookings.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): In Old Kentucky 5 to a large and well pleased audience. Lillian Keene in A Bowery Girl 13.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Past Mail 3 to a good and highly pleased audience. Judson Comedy co. opened 4 for two weeks to S. R. O. and great satisfaction.

LYONS.—MEMORIAL HALL (John Mills, manager): The Gormans in The Gilbertys Abroad 5; fair and well pleased audience. The Tyrolean Troubadours 9 to good business. Della Fox booked for 9 failed to appear or notify manager that she had canceled. Paul Cazeneuve 17; Bancroft 27.——ITEMS: Thomas H. Murray, of this city, has composed two new songs, which will be published in a short time.—F. C. Wyckoff, of this place, has joined The Night Owls co.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Pirates of Penzance (Elks' benefit) 1, 2 by local talent, was presented to large audiences. Thomas Q. Seabrooke in The Speculator drew an undeservedly small audience 3. Miss Francis of Yale drew poorly 4. Donnelly and Girard in My Friend from India had a large and highly pleased audience 5. The Old Homestead 6 to large audiences afternoon and evening. John A. Himmelein's Idols in repertoire 8-13 drew large audiences, producing The Golden Giant Mine, Grit, Rip Van Winkle, A Soldier's Sweetheart, A Mountain Daisy, Black Flag, The Midnight Flood, Tim Murphy 18; Clay Clement in The New Dominion (Ushers' benefit) 19; Night Bells 20.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Della Fox Opera co. presented Fleur-de-Lis 6 to a big house and gave great satisfaction. Rhea 11; Bunch of Keys 17; Hogan's Alley 19; Prisoner of Zenda 20; Railroad Ticket 22.

NORWICH.—CLARK OPERA HOUSE (L. B. Bennett, manager): Charles A. Gardner 9; fair house; delighted audience. The Gormans 16; Coon Hollow 22; Man in the Iron Mask 27.

WHITESVILLE.—BALDWIN'S THEATRE (E. A. Rathbun, manager): Jane Coombs in Bleak House 9; fair business; well pleased audience.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Lincoln J. Carter's Fast Mail 9; fair house; co. good. Louis Eagan's Midnight Flood 23-25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): De Leon's Comedians closed a good week's business 6 to S. R. O. They presented My Kentucky Home, Golden Giant Mine, In Dixie Land, Son of Monte Cristo, The Police Alarm, The Bad Boy, and The President. Donnelly and Girard in My Friend from India 10 to a very large audience. Everybody enjoyed the farce, and the frequent applause testified to the merit of the performance. A. Q. Scammon's Burglar co. 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Peter Baker in Chris and Lena, The Emigrant and Bismarck 8-10, with matinee to large and enthusiastic audiences. A Breezy Time 12; Kittie Rhoades 15-20; The Man in the Iron Mask 22.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Old Homestead 14; good business; satisfactory performance. Keane-dy's Players 5-6, in Midnight Express, Two Orphans and Two Thieves; fair performance. Coon Hollow 19; Sousa 20.

UTICA.—OPERA HOUSE (H. E. Day, manager): William H. Crane in A Fool of Fortune 5 to a large audience, which greatly enjoyed the performance. Effie Shannon, Boyd Putnam and Edwin Arden were especially pleasing and shared honors with the star. Hoyt's A Stranger in New York 6 to S. R. O. and gave great satisfaction. In Old Kentucky 9 drew a packed house. Charles A. Gardner in Karl 10 to fair business. Ward and Vokes 17; The Gay Parisians 19; Pudd'nhead Wilson 20.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Brady's Cotton King 8 to large and well-pleased audience. J. E. Toole 12; Little Trixie 24.——ITEM: The special theatrical train on H. D. and C. R. R. brought about one hundred people to witness The Cotton King.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): In Old Kentucky 6; good performance to full house. Kirmess 8 by local talent, under direction of Helene Muench, for the benefit of the Visiting Nurses' Society, to capacity of house. The Gormans in Gilbertys Abroad 10; business fair. Charley's Aunt 16; A. O. H. (local) 17 in The Rose and Shamrock; Bancroft 19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Old Homestead, with Archie Boyd leading, made an emphatic hit 5. Large out-of-town delegations were present. Thomas Q. Seabrooke in The Speculator had a moderately well filled house 6. Star and play rank with the best seen here and were enthusiastically received. Bancroft the magician had a very large audience at advanced prices 10. Entertainment novel and the special scenery and stage settings superb. Everyone satisfied. Elihu R. Spencer 13.——ITEMS: Bertha Johnson, a charming vocalist of this city, left here 10 for New York to join the May Irwin co.—The installation of the officers of Hornellsville Lodge No. 264 B. P. O. E. occurred 8 and the services were conducted by members of Jamestown, N. Y., Lodge, No. 363, who were present in force. A banquet followed at the Hotel Sherwood, and among the guests were Archie Boyd and others of The Old Homestead cast.

COHOES.—CITY THEATRE (Williams and Powers, managers): Pete Baker in The Emigrant 4; Bismarck 5, and Chris and Lena 6 to good business and delighted audiences. Charity entertainment 10; large business; audience satisfied. Charles Cook in repertoire 15-20.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Madame and Augustin Neuville 5, 6; fair business; co. good. In Greater New York 13-16; Man in the Iron Mask 20. My Wife's Friend co., booked for 10, have closed season.——ITEM: Madge Bertrand, of the Madame and Augustin Neuville co., was severely injured 3 by falling a distance of ten feet down the elevator shaft in the American Hotel, Carbondale, Pa. She was unable to appear and left for her home. It is feared she is internally injured.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Baker's Band and Orchestra (local) was well attended 5. Miss Francis of Yale, under the direction of Julius Cahn, pleased good audiences 6 and matinee. Charles A. Gardner in Karl the Peddler drew fairly 8. The Old Homestead, under the management of E. A. McFarland, had big business 10. Elihu Spencer in The Merchant of Venice was fairly well attended 11. Bancroft, the magician, 12; Della Fox in The Little Trooper 13; Gorman Brothers in Gilbertys Abroad 17.——BIJOU THEATRE (A. A. Pennywell, manager): Fred Rider's The Night Owls drew big houses 4-6. Madame and Augustin Neuville in The Boy Tramp and Cell 22 had fair business 8-10. A. G. Delamater's In Greater New York 11-13.

CATSKILL.—NELIDA THEATRE (Korts and Lampman, managers): Charles E. Cook's repertoire co. 8-13; business poor; performances good. The Cinematoscope in the first ever seen here. Ladies' Club 22; Little Trixie 26.——OPERA HOUSE (I. F. Gaylord, manager): Dark.——ITEM: Harry Hill has an engagement with Stevenson's Comedy co., and he left here 9 to join them.

ROCHESTER.—LYCEUM THEATRE (A. R. Wolf, manager): Della Fox and co. appeared in The Little Trooper and Fleur de Lis 8-10; business fairly good. The Sporting Duchess 11-13 was presented by a sterling co. before large and fashionable audiences. Clay Clement 15-17.——COOK OPERA HOUSE (George C. Gerling, manager): Charles A. Gardner and co. attracted remunerative audiences 11-13. The Burglar 15-17.——ACADEMY OF MUSIC (Louis C. Cook, manager): Faust 8-10, and Cuban Justice 11-13, as presented by the Labadie co., pleased fine attendance. Master and Man 15-20.

CANANDAIGUA.—GRAND OPERA HOUSE (McEachnie and Mather, managers): Gorman's Gilbertys Abroad 4; satisfactory performance to fair business. Lillian Keene in A Bowery Girl 8 pleased a good house. Katie Rooney's Greater New York Burlesquers, booked for 11, failed to appear. Paul Cazeneuve in The Three Guardsmen 16; A. O. H. benefit, local, 17; Rhea in Nell Gwynne 19; Bancroft 26; 8 Bells 29.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Gorman Brothers 11; Lyman D. Sperry 15; A Breezy Time 16; C. M. B. A. concert 17; Evangeline 19.

HUDSON.—OPERA HOUSE: Cook's Players concluded week's engagement 6; business light. William A. Brady's co. presented Cotton King 10 and gave great satisfaction to a fair audience. Black Patti's Troubadours 15.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): House dark.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Harry Williams's A Bowery Girl did fairly good business 5.

KINGSTON.—OPERA HOUSE (C. V. DuBois, manager): Cotton King 9, under the management of William A. Brady, gave entire satisfaction to good business. Edison's Projecticope 10-13; fair audiences.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): The Past Mail 11 pleased a good attendance.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): My Wife's Friend, booked for 12, canceled. House dark.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): In Old Kentucky 11, to a large and well-pleased audience. House dark 13-21; Kittie Rhoades 22-27.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): House dark.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): A Bowery Girl to good business 6. Pulse of New York 12, 13; Ryan Brothers Dramatic co. 22; Hogan's Alley 29.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): A Breezy Time 18.

AMSTERDAM.—OPERA HOUSE (George McKenzie, manager): Fitz and Webster in A Breezy Time 8; light business; specialties were good. Pete Baker opened 11 in Chris and Lena to capacity of house; audience pleased. They played in The Emigrant 12 and in Bismarck 13. Ward and Vokes 15; Cotton King 16; Cook's Players 22 and week.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): Thomas Q. Seabrooke and an excellent co. presented The Speculator 5 to a small but delighted audience. Performance one of the best given here this season. The Old Homestead 9 as usual drew a large and appreciative audience; co. fine. Charles Gardner 18; Rhea 26; Sousa's Band 31.

FULTON.—STEPHENS'S OPERA HOUSE (William C. Stephens, manager): Continental Minstrels 5, 6; good business, giving good satisfaction. Fitz and Webster in A Breezy Time 17; Hogan's Alley 19; Rose Jolliffe co. April 2.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): James Young in Hamlet 4 scored the success of the season. The audience was the largest in the history of the house. George Kennan lectured on "Travels in Siberia" 8; packed house; audience highly pleased.——ITEM: Mr. Young visited the State Normal School 4, and highly entertained the 400 young girl students with selections from Othello and Cæsar. Such a favorable impression was made that the students attended the evening performance in a body.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): Prof. Oakley's Dog and Pony Show 5, 6, with matinee, to fair business; performances fair. Oriental Opera co. 27, matinee and night. Yellow Kid April 3.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark Feb. 22-27. Charles H. Yale's Devil's Auction co. 11.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Professor McKwen, hypnotist, 8-12; Charles H. Yale's Devil's Auction 17; James A. Herne's Shore Acres April 13.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Saina and his unrivaled band, assisted by Maggie Johnstone and Elizabeth Northrop, 10; Yale's New Devil's Auction 12; the Fargo Dramatic Club 17; McEwen, mind reader and hypnotist, week of 22.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): House dark. The Prodigal Father 30.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Herrmann III. 5; light business. He proved a most agreeable surprise, having a number of mystifying and novel tricks, which he performed dextrously. Adelaide Herrmann was a revelation in her electrical and spectacular dances, and shared honors with the star. A Trip to Chinatown 6; good business. Laura Biggar, Burt Haverly, and a host of other clever artists brought out the effective points of the old time and favorite farce-comedy in a highly satisfactory manner.——PARK THEATRE (Harry E. Feicht, manager): A Girl Wanted 4-6; good business. Frank Bush, while versatile and enjoyable, is on too much, and some other members of the cast, possessing equal, if not more talent, are not seen enough for the general success of the production. W. A. Mason and Liberty Hosly did a funny turn in the last act which was well received. Lillian Kennedy in The Deacon's Daughter 8-10; fair business. The capable and pleasing star is well supported and gave a first-class performance.——MEMORIAL HALL (Soldiers Home): Keller 17; Oliver Doud Byron 24; Trip to Chinatown 29.——ITEM: Inundations in certain portions of our city, caused by the breaking of the river levees, has had a discouraging effect on the box receipts at the theatres.—Joseph Kinney, the advance agent for Willam Lackaye, was here 6.—Manager Feicht was in Springfield 6 attending the performance of A Merry World.—I. W. Wetzman.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Al G. Field and Oliver Scott's Darkest America 4; S. R. O.; performance excellent. Charles A. Gardner in Karl the Peddler; house well filled; performance good. Emma De Forrest is worthy of special mention. The Prisoner of Zenda 6; crowded house; performance good. Una Abell, Edw. B. Mawson, Benjamin Hendricks, and Herbert Flansburgh, deserve great praise for their fine acting. Dr. Lloyd Cook 7; large audience. Hogan's Alley 8; large and well-pleased audience. Josie Mills in repertoire 11-13; Yellow Kid 19, 20; Katie Emmett 22.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Roda, manager): Frederick Warde 8-10 producing King Lear, Damon and Pythias, and Merchant of Venice; supporting co. excellent; scenic effects fine; business fair; Margaret Mather 11-13; Teresa Carreno 15; Herrmann III. 18-20.——GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Tennessee's Pardner 6; excellent co.; good business. Evangeline 8-10; capable co.; business good. London Belle 11-13; Nat C. Goodwin 15; Bowery Girl 17-20.——HIGH STREET THEATRE: Town Talk in McFadden's Flats 1-6; fair co.; light business. Merry World 8-10; good co. and was well received by good houses. Girl Wanted 11-13; Lilliputians 22-24.

TOLEDO.—VALENTINE THEATRE (L. M. Roda, manager): Emily Bancker entertained small audiences 4-6 in Comedy and Tragedy and A Divorce Cure. Margaret Mather's Cymbeline 8-10; large and very appreciative houses. Miss Mather and co. received several recalls at the end of each act, and there was no mistaking the impression the performance made.——PEOPLE'S THEATRE (S. W. Brady, manager): A Bowery Girl 4-6; good business. The piece seemed to please. Hal Reid's Human Hearts pleased large audiences 7-10.——ITEM: At the Auditorium Teresa Carreno gave a recital 9; large and very appreciative audience.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halte manager): Trulegan's stock co. 15-17.

FREMONT.—OPERA HOUSE (Heim and Haynes managers): Emily Bancker in A Divorce Cure 8; small house. 8 Bells 13; House dark 15-20.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): House dark.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Clara Martin McNeill, manager): Dark 1-9.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Emily Bancker presented A Divorce Cure 10 to a fair audience; general satisfaction.

URBANASVILLE.—CITY OPERA HOUSE (Elvin and Vanostran, managers): J. C. Lewis in Si Plunkard 8; fair house. Gorman's Minstrels 11; Al G. Field's Darkest America 18.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Lillian Kennedy 4; good business. Hogan's Alley 5, 6; filled house.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Keller 18.

RAVENNA.—REED'S OPERA HOUSE (W. A. Robinson, manager): Murphy Concert co. 6 pleased a small house. Darkest America 11; Yellow Kid 17; Jane Coombs in Bleak House 19.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Roseborough, managers): Tennessee's Pardner 4; business fair. Off the Earth, with Eddie Foy, 18; large business; fair satisfaction.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): John Griffith in Richard III. 6 to a fair business. 8 Bells 11; Keller 17; The Prisoner of Zenda 20.

LOGAN.—RENFREW'S OPERA HOUSE: Twist Love and Duty 19, by local talent, under management of G. G. Gage.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): John Griffith in Faust 4, good house.——ITEM: Manager Guy has arranged the portraits published in the Christmas MIRROR of 1895-96-97

RHÉA
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in one large frame which has been placed in the foyer of the Grand.

SANDUSKY.—NUELSEN OPERA HOUSE (Charles Baetz, manager): Emily Bancker in A Divorce Cure played a return engagement 9 to a fair but interested audience. John F. Byrne in 8 Bells 13; the Less, hypnotists, week of 15. Lincoln J. Carter's Fast Mail 22; Hoyt's A Texas Steer 25; D. W. Truss' Opera co. in Wang 27 ==ITEM: F. Lehman, representing the Less, was here 10.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Walker Whiteside in The Merchant of Venice 8; small but well-pleased audience. Herrmann III. gave a very fine performance 6; Adelaide Herrmann's dance was magnificent.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Dark 8-13.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Oberlin Glee Club 13; St. Mary's Dramatic Club in Shamrock and Rose 17.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Tim Murphy 4; only fair house; co. very strong.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): The F. D. White Vitascope co. to $200 1, 2; The Wilson Theatrical co., supporting Anna E. Davis, 8-13.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): Dark 7-13. New York Male Quartette 18.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Bancroft, magician, Feb. 25; good business. Rhea in Josephine 2; light house. Freshman's Prisoner of Zenda 4; good business. Charles Gardner 6; Darkest America 10.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Morrison's Faust April 8.

ALLIANCE.—OPERA HOUSE (F. W. Cashill, manager): Al G. Field's Darkest America 3 to a good business. Eli Perkins 10; Leonard and Gilmore in Hogan's Alley 11.

POSTORIA.—ARMER OPERA HOUSE (Campbell and Venn, managers): Human Hearts played a return engagement Feb. 26; large and highly pleased audience. Prisoner of Zenda 12; 8 Bells 16; Wang 20.

MARIETTA.—AMPHITORIUM (M. G. Seipel, manager): Smith Sisters concert co. 3; fair audience; performance good. Al G. Field's Minstrels 10; Ferris's Comedians week of 29.

XENIA.—OPERA HOUSE (C. L. McClellan, manager): Clara Schumann's Ladies' Orchestra 9 to S. R. O.; performance superb. Herrmann III. 15.

GALION.—CITY OPERA HOUSE (S. E. Biblet, manager): Harry Sennon's Specialty co. 8 fair business; co. fair. Dr. Baker on High School lecture course 9 pleased a large house.

CANTON.—THE GRAND (L. R. Coal, manager): Pollock Bro's Specialty co. 5, 6 to good business; a good variety programme was rendered and a satisfactory performance given. Prisoner of Zenda to good business.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Tim Murphy played a return date 8 to a good house; audience enthusiastic. Lillian Kennedy 9, 6; fair houses. Darkest America 8; fair houses. Eddie Foy 9; good house.

GALLIPOLIS.—ARTEL OPERA HOUSE (C. R. Clark, manager): Grimm's Cellar Door 8; good house; well-pleased audience. I. O. O. F. entertainment 9 to a fair house. Mace Tucker repertoire co. 15-27.==ITEM: James B. Mackie of Grimm's Cellar Door will appear in his new play, Little Jack Horner, at the Boston Museum.

MARION.—GRAND OPERA HOUSE (H. Strelitz, manager): John Griffith in Faust 4; fair house; co. and mechanical effects above expectation. The Prisoner of Zenda 9; large house and splendid co. Una Abel as the Princess Flavia displayed remarkable talent. The costuming was excellent. Emily Bancker in The Divorce Cure 12; Byrne's 8 Bells 15; Lillian Kennedy in The Deacon's Daughter 17; Wang 24; Bonna, the hypnotist, 26, 27.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Al G. Field's Darkest America 5; good house; good performance. Alexander Black lectures on "A Capital Courtship" 12; Penal Davis, local talent, 17; Katie Emmett in Waifs of New York 24.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Dark week of 1; Wilbur Lockhare 12; The Prisoner of Zenda 13; The Dazzler 22; Fast Mail 23; Velpow Kid 26; Charles Gardner 27.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Felts, manager): Canary and Lederer's Merry World co. 5, 6; good co.; fair business. Daniel Frohman's Prisoner of Zenda co. 10; Herrmann III. 11.==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Lillian Kennedy in The Deacon's Daughter 12, 13; Will Jerome and the Harold Square Comedians in Town Talk and McFadden's Flats 15, 17.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Emma Schumann's Ladies Orchestra 5, 6; attendance very light; performance enjoyed. Norris Brothers' horse and dog show 11, 12; Eddie Foy in Off the Earth 12; Katie Emmett in Waifs of New York 18; Al G. Field 26.

SPRINGFIELD.—MEMORIAL OPERA HOUSE (E. R. Hadly, manager): The Herrmanns 4 gave a wonderfully clever performance to a small audience. Madame Herrmann's dances are beautiful and the work of Herrmann III. nearly equaled that of his uncle. Frederick Warde as King Lear, with special scenery, gave a magnificent performance 8; small house; Edison's Cinematograph 22-27.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): John Griffith's Faust 3; fair business and universal satisfaction. Deacon's Daughter 10; Wang 19.==ITEM: Will Leland closed with John Griffith here and left for New Orleans, where he joins the big opera co. E. M. Bosher joined the Griffith co. here. Francis Labadie and Hattie Rowell have also closed with the co.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): John Griffith and co. in Faust 1 to capacity of house. Elmer E. Vance's Lilliput Mail 2; fair audience. Clara Schumann Ladies' Orchestra and Concert co. 8; light business.

OREGON.

ASTORIA.—PIPPER'S OPERA HOUSE (L. E. Selig, manager): Sweet's Family Comedy and Concert co. 2; Little Lord Fauntleroy co. 9==COLUMBIA OPERA HOUSE: House dark.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Carnita co. Feb. 23 to a poor house; performance good. The Grocers in My Son-in-Law; The Private Secretary and The Wolves of New York to large and delighted audiences Feb. 25-27. Fanny Rice 17.

BAKER CITY.—ROSE'S OPERA HOUSE (Phil V. Nebergall, manager): Ferguson and Emerick in McSorley's Twins 2 to good business; audience well pleased; good co ==ITEM: After the performance of McSorley's Twins the male members of the co. were invited to the lodge rooms of Baker City Lodge No. 333, B. P. O. E., where they were entertained.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Charity Concert drew a large house 8, and proved a very pleasing and profitable entertainment. Receipts, $300. Messrs. Maley and McManiman made a big hit in their specialties. Elihu R. Spencer in The Merchant of Venice gave exceptionally good satisfaction to a fair house 9. His Shylock was a careful, studied, scholarly portrayal, and at the close of the third act he received an enthusiastic curtain call. His co. is large, and gave him excellent support. 8 Bells 12; Edison's Vitascope 15, 16; Robert Mantell 17 ==HERSKER'S THEATRE (John Hersker, manager): A. drew Mack in Myles Aroon did not play to very good business, but gave excellent satisfaction 8. Mr. Mack's singing pleased the audience very much. The piece is nicely mounted. ==ITEM: H. A. D'Arcy, in advance of Robert Mantell, was here 10. Mr. D'Arcy has just completed a four-act melodrama entitled A Parisian Passion, and will give it an early production. Dr. Grey, who was assistant to Sage, the hypnotist, left at Lancaster, and will start out as a hypnotist on his own account. George Garret, head usher at the Grand, will take one of the leading parts in The Drummer Boy of Shiloh, to be played here shortly. The ushers of Hersker's Theatre held a mask ball on the theatre stage 3. Camerin Clemens, of the Waite Comedy co., has signed a three years' contract with Appell and Lander, of the Grand Opera House, Harrisburg, to star in a repertoire co. to open the season at Mr. Lander's house in Pottsville, Aug. 30.—Both theatres in this city are making arrangements for vaudeville performances during the Summer.—Frank Hennig was entertained here by his many friends 9.—A letter from Fred G. Conrad, manager of Other People's Money, states business is poor in the New England States.

R. W. SHERTZINGER.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Jere McAuliffe and Joseph Greene 1-6 with matinees playing The Bowery of New York, Through Russian Snows, The Black Flag, Our Strategists, and The Vendetta, all to good business. The Kennedy players 8-10 playing The Two Orphans, Midnight Express, The Octoroons all to good business ==THE PROVIDENCIANS (Wagner and Reis, managers): Cornell Glee, Banjo, and Mandolin Club 1; large and well pleased audience. Andrew Mack 4 in Myles Aroon; very large business, pleasing immensely. Mr Barnes of New York 5, 6; fair business; co. well received. The Cherry Pickers 9 10; large business; co. and play well liked. Geoffrey Stein gave a strong character sketch as the avenging Afghan.==DAVIS'S THEATRE (George E. Davis, manager): New Night Owls Burlesquers 1-3; large business, giving satisfaction. The Midnight Flood, by Louis Ragaw, 4 6; good business; audiences well pleased. In Greater New York 8 10; good business; co. fair.

YORK.—OPERA HOUSE (R. C. Penix, manager): Waite Comedy co., with band and orchestra, six nights and five matinees 1-6 at popular prices, drew a series of large and well pleased audiences. The plays, all presented in a clever and artistic manner, were, Nights, The Last Paradise, From Sire to Son, A Legal Document, The Lady of Lyons, and The Veteran; matinees, Prince of Lions, The Inside Track, Driven From Home, Fogg's Ferry, and A Hoosier Heroine. Company A, Eighth Regiment, N. G. P., assisted in the performance of The Veteran 6, and at the battle scene, where they appeared, at least eight curtain calls were demanded. O'Houlihan's Wedding 8 drew a fair but well-pleased house. Warren Conlon, with a good co., opened a five night and four matinee engagement at popular prices 8, presenting Virginius to a very large house. Thomas E. Shea 15-20 in repertoire.==ITEMS: The Tuxedo Trio, of New York, consisting of D. Francis Ramseyer, Henri J. Ramseyer, and J. Ruskin Carrier, entertained society at the Out Door Club 9.—The York City Minstrels gave a pleasing entertainment at the Knights of St. Paul Hall 9.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Effie Spencer and a good supporting co. presented Romeo and Juliet 6 to fair business. Old Homestead 13 ==ITEM: No attraction ever drew so large a crowd to the Central Theatre as the one which gathered there on 8. There had been no advance advertising done either more than the shrill shriek of the "Shocking Bird" whistle—the borough's fire alarm. The only act was the utter destruction of the edifice in less than an hour's time. The incendiary is still unknown. Central Theatre was built by a stock company about three years ago at a cost of $11 000. Messrs. Miles and Mack were the last lessees of the theatre, and gave it up just before election, since which time it it was used principally for local attractions. The day before the fire William B. Scheeffer, the secretary of the company, received the papers for signatures which would give the house for five years to Messrs. Miller and Pinkerton, of Philadelphia, the advertisement in the NEW YORK DRAMATIC MIRROR having attracted the firm to Bethlehem. It is said that Billy Thompson, the "King of Gloucester," was at the back of the firm. There was $7,500 insurance on the building. The company have not yet decided whether to rebuild or not. There is no better town in the State of Pennsylvania for the erection of a first-class theatre on the North side of the river. Many claim that the house on the South side is too remote for Bethlehem patronage, and prefer to ride five miles by street car to Allentown for amusement.

ALLENTOWN.—ACADEMY OF MUSIC (H. E. Worman, manager): Charles Yale's Twelve Temptations crowded the house 4. It was one of the finest spectacular plays ever presented here, costumes rich and specialties of a high order; everybody satisfied. The Whitney Opera co. sang Rob Roy 8 to a large audience, which was delighted with the humor, music, and stage settings of the opera. Robert Mantell gave two performances of A Gentleman from Gascony 6 to large audiences. Mr. Mantell is supported by Charlotte Behrens and an excellent co., and everybody greatly pleased. Elihu Spencer co. in Romeo and Juliet 8; fair audience. Mr. Spencer was rather disappointing, his Romeo not coming up to expectation. The honors were carried off by Isabel Pengra, who made an ideal Juliet. Balance of co. good. The Academy was occupied 9 by the Allentown Cornet Band in the first of a series of concerts; crowded house.

MAUCH CHUNK.—OPERA HOUSE (Robert A. Heberling, manager): J. E. Toole presented Killarney and the Rhine 6 to poor business. Performance good. City Sports Burlesque 11.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waltz, manager): Andrew Mack and a very good co. presented Myles Aroon 6 to fair business. The scenic effects were excellent. Byrne Bros.' 8 Bells co. 9 to big business and pleased audience.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Arthur Morley, lessee): Joshua Simpkins 3; small business. Young's Projectoscope co. 8-10 to large and well-pleased audiences. Elihu R. Spencer in Merchant of Venice 13

PUNXSUTAWNEY.—MASONIC STREET OPERA HOUSE (J. C. Fish, manager): The Neas Jollity co. in The Kodak 8 to very light business; performance first-class, to the satisfaction of all. Elihu R. Spencer 17.==ITEM: Robert M. Hendricks, of The Kodak co., is a Punxsutawney boy, and was given an ovation.

MT. CARMEL.—G. A. R. OPERA HOUSE (Jos Gould, manager): Lillian Kennedy Feb. 19 in Deacon's Daughter to fair and well-pleased audience. Edison's Vitascope co. 25, 26 to fair business. Elihu Spencer in The Merchant of Venice 4 to small business. Mr. Spencer as Shylock gave excellent satisfaction. Byrne Brothers' 8 Bells 8; Dan McCarthy 11.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): House dark 8-13.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Byrne Brothers' New 8 Bells 4 to the largest house of season.==ITEM: Archie Boggers, formerly of this city, plays one of the principal characters in 8 Bells. A number of his friends from the Ideal Athletic Club attended the performance in a body.

BELLEFONT.—GORMAN'S OPERA HOUSE (Al Gorman, manager): Dan McCarthy's Dear Irish Home gave a good performance to a poor house.

BROWNSVILLE.—THEATRE TOWNE THEATRE (L. C. Richie, manager): Rob Roy Feb. 27; fair business and well-pleased audience. House dark week of 8.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Bancroft 2; entertained good house. Jane Coombs in Blank House 12; The Fast Mail 12; Rhea 19; Elihu R. Spencer 16; Bunch of Keys 18.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Minnie Lester co. concluded a five nights' engagement 6 with three matinees in A Little Pawnbroker, Ragged Jack, Molly Brown, A Dangerous Friend, Little Counterfeiter, Panchon, A Midnight Call, and Jack Sheppard. The co. remained over 8, and produced A New York Boy to a fair house. Flynn and Sheridan's City Sports 12; Whitney Opera co. in Rob Roy 13; 8 Bells 15; Tim Murphy 19; Robert Mantell in Members 20.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Dan McCarthy 4 played to fair house; performance fair. Rhea 6 to good house and best of satisfaction. Co. very strong. Hogan's Alley 17; Slide Tracked 20.==ITEM: Rhea and her co. were entertained by Santanelli and his manager, Sam Myers, at the parlors of the hotel on the evening of 7. Santanelli performed several of his wonderful feats.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Bancroft, magician, delighted a fair audience 4. The performance is beautifully staged, and the work of Bancroft, while not new, was done in a very clever manner. Satsuma the juggler gave his wonderful act in the usual manner. The Pulse of New York to light house 9, the work of Stella Mahew and Chris Bruno pleased. In Missouri 12; Hogan's Alley 22; Sousa's Band 23.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Grand Orchestra, local, 6, was a great artistic success; only fair house. Summers's Comedy Players 8-13 are drawing well; Altoona Band 15; Rice's Evangeline 16; Athletic Club, local, 17; Roland Reed 19; Lost in New York 19; Elihu Spencer 20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Miss Francis of Yale 5 to a small but one of the best pleased audiences of the season; excellent co. Dan McCarthy 10 in The Dear Irish Home to a fair and appreciative audience. The Cherry Pickers 11; The Neas Jollity co. 12, 13.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Field's Minstrels Feb. 26 to a large and thoroughly pleased audience. Thomas Q. Seabrooke in The Speculator to good business; great performance. Augustin and Madam Neuville 1 2 to big business. McAuliffe and Green 12; Byrne Bros. in 8 Bells 13; The German Brothers 24; A Breezy Time 25.

KANE.—LYCEUM THEATRE (Wagner and Reis, managers): Neas Jollity co. in The Kodak 6 to a large and well-pleased audience. Jane Coombs 12; Mystic Midgets, some talent, 18-20; Side Tracked 26.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): James E. Tooin in Killarney and the Rhine 4 to fair business; satisfactory performance. Mr. Barnes of New York 8 to small but well-pleased audience. Dark 15-20.

LEBANON.—PHILLIPS OPERA HOUSE (George H. Spang, manager): Maude Williams's co. Feb. 22-27 drew good audiences. Co. above the average. The Reuben Glue co. 9.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Leader manager): Yale's Twelve Temptations 2; good business; excellent performance. The Spooner Repertoire co. 4-6; good business; performance very good. 8 Bells 8; good house; great co. Rob Roy 9; Myles Aroon 10.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Thomas E. Shea co. closed a very successful week 6, drawing large houses and giving satisfaction. John W. Isham's Oriental America played a return engagement and drew three very large and appreciative audiences 8, 9, 10. Although a very fine performance was given, Mattie Wiles and Canadian Billy Hitchings were greatly missed. Y. M. C. A. athletic tournament 11; The Prisoner of Zenda 12; Maud Hillman 15-20.==ORANGE STREET OPERA HOUSE (William O. Pratty, manager): G. A. R. entertainment 11, 12.==ITEMS: Isham's Oriental America closed its season here. After a rest of several weeks the co. will sail for England.== Benjamin J Yecker, of Birmingham, England, is the father of B. Yecker, of the Fulton.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Pyle, manager): The Outlaw 5, 6 to light business. Co. poor; house dark 7-13.

JOHNSTOWN.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Joshua Simpkins Feb. 25 to good business; pleased audience. Aladdin Extravaganza co., booked for 10, failed to appear. Gilmore and Leonard's Hogan's Alley 22; J. R. Mackie's Grimm's Cellar Door 26; De Leon's Comedians April 10.

NORRISTOWN.—GRAND OPERA HOUSE (John R. Murphy, manager): Hartzell's Midwinter Circus 5, 6 to fair business; performance poor; house dark 8-13. Augustin Neuville 15-17.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): House dark 1 20.

MT. KISCO.—WHITE'S OPERA HOUSE (F. De Hunter, manager): William Calder's The Span o Life pleased a crowded house 6. Ullie Akerstrom in repertoire 8 and week to good business. Audience well-pleased.==ITEMS: Ed A. McHugh, of the Akerstrom co., is a former McKeesport boy, and his many friends are congratulating him on his success.

WEST CHESTER.—ASSEMBLY BUILDING (Davy Beatment, manager): Brooks's Chicago Marine Band, assisted by Silvain Saussin 8; excellent entertainment to poor house. Whitney Opera co. in Rob Roy 10; performance very good to crowded house. Box receipts, $200. Rice's Evangeline 17.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Whitney Opera co. in Rob Roy 6; the Spooners in repertoire week of 8.==GRAND OPERA HOUSE (Geo. M. Miller, manager): Maud Hillman gave good performances of Buried Diamonds, Charity Ann, and Miss Roy, of Colorado, to large houses 4-6. Georgia Minstrels gave a good performance to large houses 8-10; the specialties were very clever.==GILDEN'S AUDITORIUM (Charles Gilden, manager): The Wood Sisters' Burlesque co. gave a good performance 4-6.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley: manager): Andrew Mack in Myles Aroon played a return date 8; performance satisfactory; business fair.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oaler, manager): Byrne Brothers' 8 Bells pleased packed house 6. Andrew Mack in Myles Aroon 9 to fair and enthusiastic audience. Mr. Barnes of New York 13.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Della Fox Opera co. presented Fleur-de-Lis 5 to large house at advanced prices. Harry McDonough and A. J. Whalen made distinct hits. Rhea in Nell Gwynne 6, only fair house, but appreciative audience. In Missouri 12; Hogan's Alley co. 16; Tim Murphy in Old Innocence 17; Sousa's Band 24.==ITEMS: Mr. De Angelis, representing Lillian Russell and others, was in the city 5 to secure contract from Della Fox for the proposed Russell, Fox, De Angelis co.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager): De Leon's Comedians in repertoire 1-9 gave good performances to fair houses. Captain Jack Crawford lectured 3 to small but appreciative audience.==ITEM: The De Leon co. were detained here on account of non-receipt of their paper from the printers.—Little Goldie, or The Child of the Camp, will be produced by home talent 19.—The Oratorio Society is rehearsing The Pirates of Penzance, and will produce it in the near future.

UNIONTOWN.—GRAND OPERA HOUSE (Benson and Hirsh, managers): The Al G. Field Minstrels 9, to good business. Everybody pleased.

FRANKLIN.—OPERA HOUSE (James P. Keane, manager): Edison's Projectoscope 5, 6 to good houses. Elks' benefit 8, 9 to S. R. O. Tim Murphy in Old Innocence 16.

MILTON.—GRAND OPERA HOUSE (Griffiths and Co., managers): House dark 15-20.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager) House dark 8 13.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Dan McCarthy 8 to poorest house of season. Co. poor, with the exception of Harry Booker, whose specialties are above the average.

CORRY.—WEBER'S THEATRE (F. L. Weeks, manager): Bancroft delighted a fair audience 4. Rhea 5 to good business. Co. well received. The Pulse of New York 10; small, but well-pleased audience. The specialty work good, and up to date.

SHARON.—CARVER OPERA HOUSE (F. F. Davis, manager): Pulse of New York 4 to small business. In Missouri 5, 6; fair business; splendid performance. Irving-French co. 13-20; Edison Projectoscope 11-13.

WAYNESBURG.—OPERA HOUSE (Cooke and Mansell, managers): A. Q. Scammon's Side Tracked 6 gave a very satisfactory performance to a fair house. Specialties good.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): Mr. Barnes of New York co. 9, 10. The bill was changed the second night to Forget-Me-Not. Business fair. Co. gave excellent satisfaction. Lorraine Hollis, the star, was entitled applause both nights.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Frank C. Hamilton's beautiful scenic production of In Missouri 8. The performance was thoroughly refined, and included some exceptionally clever specialties; large and well-pleased audience. Edison's Projectoscope 15-17.

UNION CITY.—COOPER OPERA HOUSE (Thomas A. Cooper, manager): Hogan's Alley 16.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): House dark 15-20. Gorman Bros.' Gilhooley Abroad 24.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): The Span of Life 5 was only fairly successful, although the audience appreciated the play and co. Joshua Simpkins played to the capacity of the house 6 at both matinee and evening performance, and gave a fairly good entertainment. Sam De Leon's co. in repertoire 8-13 to only moderate business. The co. is really a good one—no better popular price co. has held the boards here this season, and certainly merits a better patronage. Tommy Sweezer as a mirth-provoker is hard to beat and the support is good. Altoona Band 20; Elroy Stock 20-April 3; The Spooners 5-10.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Pulsians in repertoire 9-13 to small houses. Elihu R. Spencer 20.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Mr. Barnes of New York to a good house 3; performance fair. The Cherry Pickers 8 to a good house; the play was elegantly staged, and the co. was one of the best seen here this season. Stevening, the great Dutch pianist, delighted a very small audience 9. 8 Bells 15; Hoyt's A Contented Woman 16; William Barry 17, 18; Robert Mantell 19; Tim Murphy 20.==MUSIC HALL (H. H. Brooks, manager): Richards and Pringle, with the Georgia Minstrels, 4-6; large houses attended each of the five performances. Craig, the headless wonder, deserves special notice. Flynn and Sheridan's New City Sports did good business 8-10. Robert McWade in Rip Van Winkle 15-17; Augustin Neuville in The Boy Tramp 18 20.==ITEMS: Goldie Mosure has accepted a position with the Mr. Barnes of New York co., to play the part of Maud Chantrie in place of Hazel Hugo, who has resigned.

ROCHESTER.—OPERA HOUSE (C. A. Vandersluice, manager): Santanelli 1-5; large business; performance excellent. The Pulse of New York 6; good house; fair performance. Madge Tucker 8-10 in The World, Two Orphans, Dungeons of a Great City to fair business; performance good. Jane Coombs in Blank House 13; Pellman's 15 20.==ITEM: The Elks attended the performance of Santanelli in a body, and gave a social session in his honor.

HARRISBURG.—GRAND OPERA HOUSE (Markley and co., managers): Al G. Field's Minstrels drew a very large audience 5 and won a favorable verdict. The co is much better than ever. O'Houlihan's Wedding 6 fair business. The essence of this comedy is confined to the second act, as the rest is very tame. Thomas E. Shea opened for one week 8 and is playing to fairly good houses at popular prices. The business is not what it should be. Their repertoire consists of The Man-of-War's Men, The Bells, Country Politician, Slaves of Sin, Pablo Rosani, Slaves of New York, Fire Patrol and Dr. Jekyll and Mr. Hyde. Warren Conlin 15, 16; Roland Reed 18; A Contented Woman 20.==ITEM: (John G. Foley, manager): Mora and Fred Williams opened 6 in repertoire and gave satisfaction to good audiences at rock-bottom prices.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Ulric Ackerstrom closed a week of successful business 6, presenting Miss Rooney, The Sultan's Daughter, Nan and The Story of a Crime. The Mackey Opera co. opened week of 8 with The Mascotte to S. R. O. giving a very creditable performance.==ITEM: Owing to the previous engagement of the Opera House by the Temple Quartette, in the Y. M. C. A. lecture course, the Mackey Opera co. had an open date 10, which they filled in at Mercer, Pa.

CURWENSVILLE.—ACADEMY OF MUSIC (A. R. Way, manager): Joshua Simpkins 2; poor performance; small audience. House taken 5, 6 to S. R. O. Edison's Projectoscope 17-20

BRADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Rhea in Nell Gwynne 9; fair business; well-pleased audience. In Missouri 11.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Rhea and her own co., presenting her latest success, Nell Gwynne, 4, to fair business. Tim Murphy 17.

BUTLER.—PARK THEATRE (George H. Burckhalter, manager): Gilmore and Leonard's Hogan's Alley 4 drew a packed house and gave good satisfaction. The specialties were very good. Harry J. Campbell, Ward Caulfield, and the La Page Sisters all deserve special mention. High School concert, local, 5 to S. R. O.; very pleasing programme. Pulse of New York 8 gave a very clever performance to fair house. Mackey Opera co. week 15 20.==ITEMS: William Matchett, musical director, joined the Mackey Opera co. here 15. Will Denlon was in town looking after the interests of the Mackey Opera co. Manager Burckhalter, of the Park, was a visitor at Pittsburg 6, taking in the Dumrosch Opera co.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Edison's Vitascope and Concert co. closed a two-nights' engagement 11 to fair houses. Co. good, especially the Robison Baker trio and the two Elliotts, who deserve special mention. Stetson's U. T. C. 27.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Sowing the Wind was presented 5 to a fair though thoroughly appreciative audience. The drama is soul-stirring, and, presented as it was by one of Frohman's strong cos., was very effective. Miss Hall's Rosamond was irreproachable, while Herbert E. Sears, and Marshall Stedman as Brabazon, and Ned Annesley, respectively, left nothing to be desired. The balance of the co. is above the average.==ITEM: Marshall Stedman, a prominent member of Sowing the Wind co., renewed many acquaintances in this city, his former place of residence.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): Hands Across the Sea 6 pleased a fair audience. Sowing the Wind 18.==ITEMS: L. Keene, agent Sowing the Wind co., was in town 11.—Business has been very good here this season in the theatrical line.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): P. Eugene Sweet in David Garrick 4-6 to good business; first-class performance. The Verdi Mandolin and Guitar Club, assisted by other talent, in concert 8-10 to average business; it deserved better. Mr. and Mrs. Paul and co. in repertoire 13-20.==ITEM: W. Fred Ioses, a vaudeville artist, who resides in this city, came home 10 on account of poor health.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Prof. Ed Oakley's Dog and Pony Show 2, 4, with matinee 4; good business; audience well pleased.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Barlow Brothers' Minstrels 6; good performance to a large audience.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Prisoner of Zenda 6, 7 scored a great hit, playing to big business at advanced prices. Isabel Irving and Howard Gould received numerous recalls, but the centre of attraction was Maude Odell, a South Carolina girl, whose many friends here were present and showed their appreciation of her splendid impersonation of the difficult role of Antoinette de Mauban by many handsome donations of flowers. Georgia Cayvan 11; Winton 12, 13; Old Homestead 24; Brownies 26, 27.

PAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Oakley's Dog and Pony Show 12, 13; fair houses; performances satisfactory. Barlow Brothers' Minstrels 25.

RALEIGH.—METROPOLITAN OPERA HOUSE (G. D. Meares, manager): The Floy Crowell co. closed a week's engagement 6 to moderate business; co. good. Prof. Basil's Karnival co. 22; Yellow Kid 29.

CHARLOTTE.—OPERA HOUSE (M. Gray, manager): Scottish Reformation (local) 11, 12 to S. R. O. Floy Crowell in repertoire 15 and week at popular prices.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (R. F. Crowl, manager): Woodward Theatre co. week of 8.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Ellen Beach Yaw, the phenomenal contralto, gave a pleasing concert 8 Francis Wilson 22 24.==GRAND OPERA HOUSE (R. G. Douglas, manager): A Texas Steer 2; fine business. Nellie McHenry and a good co. in A Night in New York 9, 10.==AUDITORIUM (B. M. Steinbach, manager): Jule Walters in Side-Tracked 4-6; good houses.

NASHVILLE.—THE VENDOME (T. J. Boyle, lessee and manager): A Scrap of Paper was greeted 6 by a crowded house. The play was put on by a co. of prominent young society people for the benefit of the woman's board of the Tennessee Centennial, and they gave the best amateur performance ever seen here. Father Blake as Martin Mildmay was the star of the cast, and Gertrude McMillian as Lady Suzanne Thorpe had the leading female role. Their acting was excellent. The scenery and stage settings were also good. Blind Boone 19, 20; Francis Wilson 25 27.==GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): A Trip to the Circus 12, 13.==NEW MASONIC THEATRE (W. A. Sheetz, business manager): The regular season at this house has closed.

COLUMBIA.—GRAND OPERA HOUSE (Barker and Helm, managers): A Trip to the Circus 13.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Brooke's Chicago Marine Band 2; small but very appreciative audience. The Old Homestead, with John Barker as Joshua Whitcomb, to capacity of house 8; audience delighted. Francis Jones and co. 4-6, presenting In Old Madrid, A Subject of the Czar, and Follies of a Night; business fair. House dark 8 20.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Jubilee Minstrels 8 to a good house. Jule Walters in Side-Tracked to very good attendance. Riley's Comedians in Our Flat 11.

TEXAS.

WACO.—THE GRAND (Eld H. Weis, manager): Florence Hamilton co. in repertoire at popular price 1-6 presented A Wife's Secret, My Husband, Ess

Lynne, The Hoop of Gold, Mavourneen and Alone in London to good business; performance gave the best of satisfaction. The C nematoscope is also featured with this attraction and proved most wonderful. Otis Skinner, supported by one of the best cos. ever seen here, presented A Soldier of Fortune 3 to a large and appreciative audience. The performance was most enthusiastically received, the entire co. being recipients of many curtain calls. Mr. Skinner was called before the curtain for a speech and, in a few well chosen words, thanked the audience for their kind and liberal applause.——ITEMS: Matt Grau is in the city in advance of the Grau Opera co. Mr. Grau reports big business.—Assistant Manager James M. Drake has announced himself as a candidate for alderman at next city election.

VICTORIA.—HANSCHILD'S OPERA HOUSE (Hanschild Brothers, managers): House dark.

HOUSTON.—SWEENEY AND COGHAN'S OPERA HOUSE (Henry Greenwall, lessee, E. Bergman, manager): Otis Skinner, with an excellent supporting co., presented The Lady of Lyons and A Soldier of Fortune, afternoon and evening, 1; splendid performances; deserved better houses. The Grau Opera co. 2-6 in Bohemian Girl, Fra Diavolo, Paul Jones, Erminie, Bohemian Girl, Ship Ahoy and Merry War; business fine; general satisfaction. The Holmes and Wolford's open a week's engagement 8; popular prices.

EL PASO.—MYAR'S OPERA HOUSE (H. Goodwin Mitchell, manager): The Broadway Comedians in Town Topics 4; poor co.; fine house. Louis James 19, 20.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Baldwin-Melville co. 6 presenting The Devil's Web, East Lynne, Louisiana, Monte Cristo, Hazel Kirke, Two Orphans, Golden Giant Mine, The Pinager and Ten Nights in a Barroom give very creditable performances. Otis Skinner and his superb co. 5 presenting Lady of Lyons at the matinee and A Soldier of Fortune at night to well-filled houses. The costumes and scenic effects are beautiful and first-class.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (R. M. Weaver, manager): House dark; season closed.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Ellen Beach Yaw Concert co. to largest house of the season 2; concert one of the best ever heard here. Alabama 4 to fair business; co. good. Schwarz Stock co. 8-13 in repertoire at popular prices.

PARIS.—PETERSON THEATRE (Sol Davies, manager): Mr. and Mrs. Russ Whytal in For Virginia 5 to fair houses; audience pleased with the fine co.

GAINESVILLE.—GALLIA OPERA HOUSE (John Hulen, manager): John and Ida Pringle 8-13.

YOAKUM.—FROST STREET THEATRE (W. J. Dongan, manager): House dark.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): The Clement Bainbridge co. in Alabama 3, matinee and night; good business; co. evenly balanced and gave a splendid performance; everyone highly pleased.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): House closed. Nothing booked.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): House dark week ending 6.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): House dark.

TEXARKANA.—OHIO'S OPERA HOUSE (Harry Ehrlich, manager): Blind Boone Concert co., under the auspices of Y. M. C. A., drew a full house 1.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): House dark 1-6. Kate Putnam 25.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Fanny Davenport presented Fedora 1; La Tosca 2; Gismonda 3-5, and matinee 6 to houses which increased from good to packed.——GRAND OPERA HOUSE (J. B Rogers, manager): Stock co. presented Doris week of 1 to fair houses.——LYCEUM THEATRE (Gates and Ellsworth, managers): Dark week of 1.——ITEMS: Victory Bateman, leading lady at the Grand, fainted on the stage during the performance 4, and her part was read by Phyllis Rankin, who is a recent addition to the co., and a very charming and capable woman.—Mamie Dunoet will terminate her engagement at the Grand 6.—Professor Joseph Daynes, organist of the Mormon choir, entertained the members of Fanny Davenport's co at the Tabernacle 4.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager) Mr. Sorley's Twins to good business 6. Dark house 8-14.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Andrews's My Wife's Friend 24.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Railroad Ticket 8; good business. In Old Kentucky 12; My Wife's Friend 18; Rice's Comedians 23-27.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): F. W. Bancroft in his lecture, "Irish Songs and Song Writers," 17.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leach, lessee and manager): The Prisoner of Zenda 9-10 to enthusiastic audiences; fair business. Trilby 16; The Yellow Kid 19, 20.—ITEMS: The Lenten influence is making itself felt, and there is a perceptible falling off in the size of the audience. There seems to be little doubt but that Major Ginter will commence this Summer to build a new theatre here. He has already purchased a site. The theatre will be superb both as to style and furnishings. Major Ginter is one of the moving spirits in the American Tobacco Co., and has spent a vast amount of money here in recent years in the public interest.—During their stay here the Lyceum stock co. were photographed by M. H. Sykes in front of the old State house.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): A. M. Palmer's co. in The Prisoner of Zenda 8 to S. R. O.; performance excellent. Trilby 15.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): James Young as Hamlet 8; business good; audience well pleased. Mr. Young was excellent. Flora Stanford co. in repertoire 15 and week.——ITEM: James Young closes a successful season of twenty-eight weeks at Newport News, Va., on 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Floy Crowell repertoire co. 8-13 opened to S. R. O.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): House dark 8-13. Yellow Kid 22.——ITEM: Ed C. Eichelberger, formerly manager of the Palace of Amusements at York, Pa., has joined the Rachelle Renard co. as business manager.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Eddie Foy in Off the Earth Feb. 27; good attendance; performance satisfactory. Scenery far above the average. Two Johns 2 to fair and well-pleased audience.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark 1-29. Old Homestead 30; Joseph Jefferson April 12.

WASHINGTON.

SEATTLE.—THEATRE (Cal Heilg, manager): Colonel W. J. Fife will present Rienzi for Elk's benefit 5.——THIRD AVENUE THEATRE (W. M. Russell, manager): Columbia Opera co. in repertoire to large business week of Feb. 28.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): The Wife, by the local Thespian Club, 2. Prodigal Father 5 to good business.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Sousa's Band Concert 5 played to S. R. O.; receipts $2,000.——ARCADIA THEATRE (Charles W. Chase, manager): Romeo and Juliet and Carmen were presented 1-6 to fair business.

WEST VIRGINIA.

WESTON.—OPERA HOUSE (J. B. Finster, manager): Local talent in an Initiation to good business 5. H. E. Younge made quite a hit in three characters. Field's Darkest America 26; On Hand 31.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Horner, managers): James R. Mackie 12; Walker Whiteside 15; McDoodle and Poodle 17; Field's Darkest America 22; Sporting Crane 29.

WHEELING.—OPERA HOUSE (F. Riester, manager): Charles A. Gardner played Karl the Peddlar to light business 4; Tim Murphy 6 in Old Innocence pleased two large audiences. Eddie Foy in Off the Earth 8 filled the house. Roland Reed 18; Herrmann 20; Wizard of the Nile 22, 23.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Gus Hill's World of Novelties 4-6; good business and pleased. J. C. Lewis co. played 8-10; Parkhurst 11-13; good business. James R. Mackie 15, 17; Darkest America 18-20; Ullie Akerstrom 22-27.

PARKERSBURG.—AUDITORIUM (Kemery and Smith, managers): James R. Mackie in Grimes's Cellar Door 11; Rice's Evangeline 12; Walker Whiteside 13; Swedish Quartette 16; Al. G. Field's Minstrels 17; Rice and Barton 19; Ferris's Comedians 21-27; Al. G. Field's Darkest America 29.

HUNTINGTON.—DAVIS THEATRE (S. T. Davis, manager): James R. Mackie in Grimes's Cellar Door 6 to fair business. Eddie Foy in Off the Earth 13. Al. G. Field's Big White Minstrels 18.

WISCONSIN.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Rice's Minstrels, booked for 10, failed to appear. Devil's Auction 31.——KLAUS'S HALL: Bryan's Comedians opened 8 for one week to a large house; fair performance.——ITEM: Seven clergymen of the Catholic Church attended the performance of Thomas W. Keene in Louis XI on 3 at Turner's Opera House. One of them, Rev. M. J. O'Brien, of St. Patrick's Church, on the preceding Sunday in his Lenten instructions, advised his congregation to abstain from theatres etc., but made exceptions of the higher class of performances, and incidentally referred to the forthcoming performance of Mr. Keene, remarking that in attending such performances they would be intellectually and morally benefited as well as entertained and instructed. It is a notable fact that the higher class of entertainments are liberally patronized by the Catholic clergy, as herein they present an example that if followed by ministers of other denominations would go far in freeing the stage from the elements of improper entertainments, and redeeming it from the stigma that thereby attaches to it.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Thomas W. Keene and a fine co. presented Richelieu in an elegant manner to a large and fine audience 5. It was one of the treats of the season. Burton Holmes lectured on the Olympic games 2. A Baggage Check 8; The Nabobs 16; Trip to Chinatown 27.——AKESIDE AUDITORIUM (W. C. Tiede, manager): Dark week 1-8.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Baker's Troubadours Feb. 25-27; good performances; medium houses. Billy Rice's Minstrels 6; fine performance.

LA CROSSE.—THEATRE (J. Straalipka, manager): Price's Popular Players week ending 6; poor houses and poor co. Henshaw and Ten Broeck in Dodge at the French Ball 12.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Baggage Check 11; Henshaw and Ten Broeck 13.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Murray and Mack in Finnigan's Courtship 1; good house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Thomas W. Keene in Richelieu 4; packed house; performance very fine, Mr. Keene being well supported by Charles B. Hanford and a good co. A Baggage Check 9.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Murray and Mack gave a fine entertainment to a good house 2. Columbia Comedy co. opened a week's engagement in The Phœnix to S. R. O. 8. Rice's Minstrels 23; Hoyt's co. 28.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Uhle, manager): Billy Rice's Minstrels 11 to S. R. O. Pleased audience.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager): The Warner Comedy co. opened the week of 8-13 to standing room. The serpentine dancing of Cora Warner is worthy of favorable mention, and the performances in general were quite satisfactory. Rice's Minstrels 23.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Murray and Mack in Finnigan's Courtship 4 to big house; receipts, $450; performance good. Henshaw and Ten Broeck in Dodge at the French Ball 9 to fair business; receipts, $375; satisfied audience. La Belle Russe 17; Devil's Auction 24; Billy Rice's Minstrels 30.

BARABOO.—THE GRAND (F. E. Shults, manager): St. Patrick's Day entertainment by St. Joseph's society of Baraboo 17.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Warder Comedy co. to S. R. O. 1-6; co. fair. Henshaw and Ten Broeck 10.

JANESVILLE.—MYER'S OPERA HOUSE (W. H. Stoddard, manager): International Vaudeville co. pleased good houses 4-6. Dr. Bill 12.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The International Vaudeville co. 8, 9 to big houses. The co., which includes The Randalls, The Greyson Sisters, Gus Bruno, Banks Winter and several other good people, is a full one and there is not a poor number on the bill.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Gilbert and Cellier's opera was produced 8 to a fair house. The performance was under the direction of Ella Walker and Ada Moylan, who appeared as Theresa and Nita respectively and gave excellent performances. Marie Hollinshead made a fine Ustrice, and Lottie Graham a talking Minestra. Freda May and Sadie Dowling sang well and made two charming peasants. The male parts were all in good hands; the cast, including the well-known tenor, Roland Gaul, Messrs. William Jackson, E. Theriese, Reid Taylor, W. A Gemayne, G. Robinson, and W. E. Walsh. The comedy element was supplied by Henry E. Codd, and Dr. Stewart Nicholl, who kept the house in roars. The chorus was excellent and went through their music and evolutions in a way that did credit to their musical instructor, Professor G. Couture, and the stage manager, Arthur H. Bell, to whose hard work and energy a great deal of the success is due.——QUEEN'S THEATRE (J. B. Sparrow, manager): The Scotch actor, Donald Robertson, opened to big business 8 in The Man in the Iron Mask and gave an interesting performance of Louis XIV. and his supposed Twin Brother. He was ably supported by Brandon Douglas, who received a bouquet of flowers at the end of the second act.——THEATRE ROYAL (Sparrow and Jacobs managers): A Railroad Ticket opened 8 to big business. The co. is first-class of its kind and deserved the patronage it received. Marie Stewart, Louis Wesley, and Eva Randolph did specially good work and the specialties seemed to make a big hit with the audience. Pulse of New York 15-20.——THEATRE FRANÇAIS (W. E. Phillips, manager): The success of Held by the Enemy was so great last week that the management decided to continue it 8-13, and are fully justified in their decision by the good business which the production has drawn. Beryel Hope and Nellie Callaghan were both recipients of flowers 8. Al H. Wilson and Carrie Munroe head a good vaudeville bill. The Burglar 13-20.

TORONTO.—GRAND OPERA HOUSE (A. B. Sheppard, manager): Brian Boru to packed houses 4-6. W. H. Crane is presenting A Fool of Fortune and The Senator 8-10 to very large business. Mr. Crane is an old Torontonian, and received a most enthusiastic reception. Thomas Q. Seabrooke 11-13. Humanity, or Per England 15-20.——TORONTO OPERA HOUSE (Ambrose J. Sewell, manager): The Defaulter 8-13; fair business. A Railroad Ticket 15-20.——PRINCESS OPERA HOUSE (O. B. Sheppard, manager): A Grand Italian opera concert, followed by Faust in costume was given 9 before a small but very enthusiastic audience. The soloists were Herr Jacques Friedberger, Signor Giannini, Signor De Bassini, Madame Rosa Luile, Madame Chelia, Mlle Toulinquet, and Mlle. Leygard.——BIJOU THEATRE (H. H. Lamkin, manager): The Zertos, John T. Tierney, Gladys Luther, Parkinson and Rose, and Gilbert Sarony 8-13 to big business.——AUDITORIUM THEATRE (John Carter, manager): Benson Miles and Leslie's Vaudeville co. to good business 8-13.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Gormans in Gilhooly's Abroad Feb. 27 gave two good performances to good business and general satisfaction. Lincoln J. Carter's The Defaulter 6, matinee and evening, was enjoyed by good audiences. Brian Boru 9 gave two first-class performances to large and fashionable audience; the co. is very large and well-balanced, and altogether the performance was highly satisfactory; the costuming is magnificent.

GUELPH.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Lincoln J. Carter's The Defaulter 4; good house.

BELLEVILLE.—CARMEN OPERA HOUSE (A. Lessier, manager): My Friend from India 6 gave a most enjoyable entertainment to a fair audience. McKee Rankin 9; Lincoln J. Carter's Defaulter 19; Pulse of New York 27; Rob Roy Opera co. 29; Paul Cazeneuve in the Three Guardsmen April 9; Brooks's Marine Band 14; 8 Bells 22.——POWERS'S OPERA HOUSE (Power Brothers, managers): House dark.——ITEM: Thomas J. Powers left for Montreal, where he will commence work as manager for the Canadian tour of Bayne's Sixty-ninth Regiment Band and the Chicago Marine Band.

CHATHAM.—GRAND OPERA HOUSE (W. W. Sense, manager) Langdon Dramatic co. opened for a week 6 to good business.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): The Defaulter 17; Bowery Girl 20.

LONDON.—GRAND OPERA HOUSE (A. E. Reeve, manager): Whitney Opera co. in Brian Boro 9 first-class performance to S. R. O. The opera was elaborately mounted, the co. strong, and the entire production the best seen here. Grand Italian Opera co. 12; Thomas Q. Seabrooke in The Speculator 15.——CITY HALL (H. J. Hill, manager): The Cinetoscope 9-13 to fair attendance.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Thomas O. Seabrooke in The Speculator 17. Lillian Keene in The Bowery Girl 27.——ITEM: The Mirror is now kept on sale at Thomas Stanley's bookstore.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Wilson Comedy co. 8-13 in 'Twixt Love and Duty, The Noble Outcast and My Mother-in-Law to fair houses at popular prices. Alexandria Ramsay, elocutionist, assisted by local talent 16.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): My Friend from India 8 to a big house; very good performance; co. strong; Concert by Mrs. Califf's pupils 9 to a crowded house.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Prodigal Father co. 4; poor co. with a few good specialties; fair house.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager). St. Patrick's Society concert 17.——ITEM: Your Belleville correspondent states that William Le Clair is no longer connected with the Corinan Opera House, Belleville. William LeClair says he has a three years' lease of the house.

STRATFORD.—CITY HALL (A. Brandesberger, manager): Concert by local talent 11; house dark week of 15.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Smyth and Rice's My Friend from India pleased a large audience 10. McKee Rankin in True to Life 12, 13.——GRANT'S MUSIC HALL (Grant Bros. managers): Dark 8-13.

BERLIN.—OPERA HOUSE (George O. Phillips, manager): The Berlin Philharmonic Society produced Handel's Messiah 9 before a good audience, under the leadership of Professor Zoellner. The solos of Miss Ziegler, soprano; Miss Specher, contralto; Mr. Warrington, basso; and Mr. Sherlock, tenor, were especially well received. The Ferris and Salvail Entertainment co. have been playing vaudeville and demonstrating hypnotism to fair houses 8-11.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AFTER DARK (Robert Lowe, mgr.): Boston, Mass., March 15-20, Montreal, P. Q., 22-27, Toronto, Ont., 29-April 3.

AT GAY COney ISLAND (Matthews and Bulger): Brooklyn, E. D., N. Y., March 15-20, Philadelphia, Pa., 22-27.

A BOY WANTED (Blaney's: Clay T. Vance, mgr.): Philadelphia, Pa., March 29-April 3.

A RAILROAD TICKET (Willis E. Bover, mgr.): Toronto, Can., March 15-20, Rochester, N. Y., 22-24, Cleveland, O., 29-31.

ADA REHAN (Augustin Daly, mgr.): New York city—indefinite.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

AT PINEY RIDGE (Benjamin Higgins, mgr.): New York City Feb 29—indefinite.

ARNOLD WOLFORD: Decatur, Ill., March 15-20.

A BAGGAGE CHECK (Blaney's: W. S. Butterfield, mgr.): Cedar Rapids, Ia., March 16, Waterloo 17, Des Moines 18-20.

ALABAMA (Clement Bainbridge, mgr.): Troy, Ala., March 16, Columbus, Ga., 17, Americus 18, Atlanta 19, 20, Anniston, Ala., 22, Birmingham 23, Huntsville 24, Decatur 25, Jackson, Tenn., 26, Dversburg 27, Paducah, Ky., 29 Metropolis, Ill., 30, Cairo 31.

A BREEZY TIME (Pitz and Webster, props. and mgrs.): Oneida, N. Y., March 16, Fulton 17, Forest City, Pa., 23, Carbondale 23, Pittston 27, Nanticoke 29.

ANDREW MACK (D. W. Truss and Co., mgrs.): Brooklyn, N. Y., March 15-20.

BANCROFT THE MAGICIAN (Ed L. Bloom, mgr.): Rome, N. Y., March 17, Oswego 18, Watertown 19, Ogdensburg 20, Syracuse 22, 23, Auburn 24, Geneva 25, Canandaigua 26, Lyons 27, Rochester 29, 30.

BROTHER FOR BROTHER (Davis and Keogh, mgrs.): New York city March 15-27.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Taunton, Mass., March 15-20, Fall River 22-27, Biddeford, Me., 29 April 3.

BUNCH OF KEYS (Gus Bothner, mgr.): Dunkirk, N. Y., March 16, Jamestown 17, Bradford, Pa., 19, Wellsville, N. Y., 19, Dansville 20, Rochester 22-24, Oswego 25, Utica 26, 27.

BUCKLEY STOCK (George Buckley, mgr.): Atlanta, Ga., March 8—indefinite.

BOWERY GIRL (Lillian Keene; Jack Lodge, mgr.): Ottawa, Ont., March 16, Belleville 17.

BOYS OF KILKENNY (J. P. Gately, mgr.): New York city March 15-20.

BLACK SHEEP (Hoyt and McKee, mgrs.): Baltimore, Md., March 15-20.

BOSTON COMEDY (H. Price Weber, mgr.): Hillsborough, N. H., March 15-20.

BOWERY GIRL (I. A Solomon, mgr.): Waterloo, Ind., March 16, Columbus, O., 17-20, Cincinnati 21-27, Cleveland 29-April 3.

CRESTON CLARKE (S. R. and Ike Geisenberger, mgrs.): Washington, D. C., March 15-20, Brooklyn, N. Y., 22-27, Philadelphia, Pa., 29 April 10.

CLAY CLEMENT (Ira J. La Motte, mgr.): Rochester, N. Y., March 15-17.

CROW SISTERS: Ottumwa, Ia., March 15-20.

COON HOLLOW: Tiffin, O., March 16, Youngstown 17, Corning, N. Y., 18, Geneva 19 Auburn 20, Hamilton 22, Norwich 23 Allensville 24, Middletown 25, Sing Sing 26 Saratoga 27.

CULHANE-ST FELIX (Will E. Culhane, mgr.): Sumter, S. C., March 16, 17, Florence 18-20, Georgetown 22-24, Camden 25 27.

CHIMMIE FADDEN (George Bowles, mgr.): St. Louis, Mo., March 15-20, Cleveland, O., 22-27, Pittsburg, Pa., 29-April 3.

CHARLES COOK: Cohoes, N. Y., March 15-20, Amsterdam 22-27, Springfield, Mass., 29-April 3.

CHARLEY'S AUNT (Julius Cahn, mgr.): Geneva, N. Y. March 17, Syracuse 18, Rochester 19, 20, Williamsport, Pa., 23, Atlantic City, N. J., 27.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 25—indefinite.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Manitowoc, Wis., March 15-20.

CORSE PAYTON (W. E. Denison, mgr.): Lynn, Mass., March 15-20, Manchester, N. H., 22-27, Worcester, Mass., 29-April 3.

CHERRY PICKERS (Augustus Pitou, mgr.): Cleveland, O., March 15-20, Chicago, Ill., 21-April 10.

COURTED INTO COURT (May Irwin): New York city Jan. 4—indefinite.

COTTON KING (Eastern; William A. Brady, mgr.): Albany, N. Y., March 15-17, Amsterdam 18, Schenectady 19, 20.

CONTESTED WOMAN (Hoyt and McKee, mgrs.): Wilkesbarre, Pa., March 16, Reading 17, Allentown 18, Easton 19, Harrisburg 20, Baltimore, Md., 22-27.

CUBA'S VOW (Kennington and Tryon, mgrs.): Newark, N. J. March 15-20.

DARKEST AMERICA (John W. Vogel, mgr.): Uniontown, O., March 16, Zanesville 17, Cambridge 18.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Pittsburg, Pa., March 15-20.

DANIEL A. KELLY (Yellow Kid, T. H. Dyson, mgr.): Norfolk, Va., March 17, Soldiers' Home 18 Richmond 19-20, Danville 24, Greensboro, N. C., 25 Durham 26, Henderson 27, Raleigh 29, Goldsboro 30, Wilmington 31.

DANIEL SULLY (J. H. Davis and Co., mgrs.): Haverhill, Mass., March 16 Biddeford, Me., 17, Togus 18, Bangor 19, Lewiston 20, Cortland 22, 23.

DAISY THE MISSOURI GIRL (Fred Raymond, mgr.): Vincennes Ind., March 16, Seymour 17.

DAN MCCARTHY: New York city March 15-20, Jersey City, N. J., 22-27, Paterson 29-31, Norwalk, Conn., April 2, Hartford 3.

DR. BILL: Chicago, Ill., March 14-20.

DONALD ROBERTSON AND BRANDON DOUGLAS: Canton, N. Y., March 16, Lowville 17, Boonville 18, Camden 19, Gloversville 22, Ballston Spa 24, Little Falls 25, Norwich 26.

EDWIN MILTON ROYLE: Washington, D. C., March 15-20.

EDWARD HARRIGAN: New York City March 15-20, Philadelphia, Pa., 22-27.

8 BELLS (Western; John F. Byrne, prop.; Walter Lottus, mgr.): Fostoria, O., March 16, Bucyrus 17, Toledo 18-20.

8 BELLS (Eastern; J. F. Byrne, prop.; W. E. Flack, mgr.): Pittston, Pa., March 16, Scranton 17, Carbondale 19, Binghamton, N. Y., 19, Elmira 20.

ELROY STOCK (Edwin Elroy, mgr.): Pottsville, Pa., March 15-20, Altoona 22-27.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 28—indefinite.

E. S. WILLARD: Chicago, Ill., March 8-April 10.

ELIHU S. SPENCER (W. M. Goodhue, mgr.): Bradford, Pa., March 16, Punxsutawney 17, Phillipsburg 18, Altoona 19, Johnstown 20.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., March 1-20.

ELDON COMEDIANS (H. P. Franklin, mgr.): Crawfordsville, Ind., March 22-27, Terre Haute, 29-April 3.

ELLINWOOD PLAYERS: Woodland, Cal., March 15-20.

FERRIS COMEDIANS (Dick Ferris, mgr.): Ashland, Ky., March 15-20.

FAST MAIL (Lincoln J. Carter, prop.; Martin Golden, mgr.): Little Valley, N. Y., March 16, Randolph 17.

FANNY DAVENPORT (Ben Stern and Archie MacKenzie, mgrs.): San Francisco, Cal., March 8-27.

FRANCIS JONES (M. E. Rice, mgr.): Winchester, Ky., March 15-17, Lexington 18-20.

FRAWLEY COMPANY: Aspen, Col., March 13, 16, Leadville 17, Pueblo 18, Colorado Springs 19, 20.

FREDERICK WARDE: Cincinnati, O., March 22-28.

FANNY RICE (George W. Purdy, mgr.): Portland, Ore., March 18.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julius Magnus, mgr.): Minneapolis, Minn., March 14-17, St. Paul 18-20, Council Bluffs, Ia., 21, Omaha, Neb., 22, 23, San Francisco, Cal., 29 April 11.

FLORA STANIFORD: Danville, Va., March 15-20, Lynchburg 22-27, Alexandria 29-April 3.

FABIO ROMANI (J. B. Murray, bus. mgr.): Quincy, Ill., March 16, Keokuk, Ia., 17, Burlington 18 Galesburg, Ill., 19, Peoria 20, Bloomington 22, Pullman 23, Grand Rapids 25-27.

FROST AND FAIRSHAWE: Georgetown, O., March 15-20.

FORepaugh STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

GEORGIA CAYVAN (Charles Burnham, mgr.): New Orleans, La., March 15-20.

GOODWIN AND ANDERSON: Connellsville, Pa., March 15-20.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Jersey City, N. J., March 15-20 Newark 22-27.

GARRY OWEN: Boston, Mass., March 15-20.

GIRL WANTED (Frank Bush; Davis and Keogh, mgrs.): Louisville, Ky., March 15-20, Washington, D. C., 22-27, Trenton, N. J., 29, Wilmington, Del., 30, Elizabeth, N. J., 31.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Baltimore, Md., March 15-20, Brooklyn, N. Y., 22-27, Boston, Mass., 29-April 3.

HOGAN'S ALLEY (A. Gilmore and Leonard; Eugene Wellington, mgr.): Philadelphia, Pa., March 15-20.

HARPER-DETRICK: Georgetown, Ill., March 15-20.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simons, mgr.): Washington, Ia., March 16, Davenport 17, Minneapolis 18, Dubuque 19, Independence 20, West Chester 22, Ottumwa 23, Oskaloosa 24, Des Moines 25-27.

HUMAN HEARTS (W. S. Ross, mgr.): Detroit, Mich., March 14-20, Brooklyn, N. Y., 22-April 3.

HEART OF MARYLAND (W. J. Block mgr.): Philadelphia, Pa., March 15-27.

HENNESSEY LEROYLE (Fred G. Conrad, mgr.): Brockton, Mass., March 16, Marlboro 17, Waltham 20, Lynn 22, Gloucester 23.

HOLDEN COMEDY: Denver, Col., Jan. 25—indefinite.

HEARTSEASE (Henry Miller; Charles Frohman, mgr.): New York city Jan. 11-March 20.

HUMANITY (Wm. A. Brady, mgr.): Toronto, Can., March 15-20, Boston, Mass., 22-27.

HOGAN'S ALLEY (A. Gilmore and Leonard, props., Peter Rice, mgr.): Oil City, Pa., March 16 Union City 17, Erie 18, Jamestown, N. Y., 20 Bradford, Pa., 23, Warren, O., 24, Olean, N. Y., 25, Warsaw 27, Batavia 29.

HEINSELMAN IDEALS (John A. Himmelein, mgr.): Williamsport, Pa., March 15-20, Mt. Carmel 22-27, Reading 29-April 3.

HERRMANN THE GREAT: Springfield, O., March 15, Columbus 17, 18 Newark 19, Wheeling, W. Va., 20, Pittsburg, Pa., 22-27.

HUMPTY DUMPTY (Niblo's): Neligh, Neb., March 16, O'Neil 17, Atkinson 18, Long Pine 19.

IRVING FRENCH: Stoneboro, Pa., March 15-17, Sharon 18-20.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): New York city March 8-20.

IN OLD KENTUCKY (No. 2: Jacob Litt, mgr.): Philadelphia, Pa., March 15-20.

ISLE OF GOLD: Brooklyn, N. Y., March 15-20.

IN MIZZOURA: Geneva, N. Y., March 18.

JULIA MARLOWE AND ROBERT TABER (Theodore Bromley, mgr.): New York city March 1-20.

JAMES O'NEIL (William F. Connor, mgr.): Davenport, Ia., March 18, Cedar Rapids 19, Des Moines 20.

JOHN DREW (Charles Frohman, mgr.): Brooklyn, N. Y., March 15-20.

JOHN HARE (Charles Frohman, mgr.): Philadelphia, Pa., March 15-27.

J. E. TOOLE (Edwin Jerome, mgr.): Paterson, N. J., March 15-20.

JOSEPH MURPHY: Chicago, Ill., March 15-20.

JOHNSON COMEDY: Portsmouth, O., March 15-20.

JOE OTT: Worcester, Mass., March 15-20, Brooklyn, N. Y., 22-27.

JANE COOMBS (F. A. Brown, mgr.): Toledo, O., March 15, 16, Columbus 17, 18, Springfield 19, Middletown 20, Cincinnati 22-27.

JESSIE MAE HALL: Lincoln, Ill., March 15-20, Elgin 22-27.

JUNO BARRETT: Princeton, Minn., March 15-20.

JEAN REGOLDS (Frederick Regolds, mgr.): Bridgeton, N. J., March 15-20 Paterson 22-27.

JOHNNIE PRINGLE: Sherman, Tex., March 15-20.

JAMES B MACKIE: Wheeling, W. Va., March 16, 17, Uniontown, Pa., 18, Mt. Pleasant 19, Johnstown 20.

JOHN GRIFFITH: Grand Rapids, Mich., March 15-20.

KITTIE ROOARDS (U. S. Hill, mgr.): Gloversville, N. Y., March 15-20, Glens Falls 22-27.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Troy, N. Y., March 15-20, Albany 22-27.

KING'S FOOL: Greensburg, Pa., March 15-20.

KATHERINE ROBER (C. A. Wilson, mgr.): Waterbury, Conn., March 15-20, Holyoke, Mass., 22-27, Northampton 29-April 3.

LILLIAN KENNEDY: Mansfield, O., March 16.

LANGDON DRAMATIC: Petrolia, Can., March 15-20.

LYCEUM THEATRE (Sharpley's): Galena, Kans., March 15-20.

LAND OF THE LIVING (Martin J. Dixon, mgr.): Washington, D. C., March 15-20, Red Bank, N. J., 24, Trenton 25, 27, Elizabeth 29, 30.

LYCEUM THEATRE (Dan Frohman, mgr.): New York city Nov. 16—indefinite.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Phœnix, Ariz., March 15, 16, Prescott 17, El Paso, Tex., 19, 20, Albuquerque, N. M., 22, Las Vegas 23, Trinidad, Col., 24, Denver 29-April 3.

LIMITED MAIL (Elmer E. Vance, mgr.): Philadelphia, Pa., March 15-20.

LEWIS MORRISON (Edward Abram, mgr.): Dowagiac, Mich., March 16, Kalamazoo 17, Muskegon 18, Grand Rapids 19, 20, Lansing 22, Bay City 23, East Saginaw 24, Port Huron 25 Flint 26, Ann Arbor 27.

LA BELLE RUSSE (John G. Ritchie, mgr.): Duluth, Minn., March 15, 16 West Superior 17.

LAND OF THE MIDNIGHT SUN: Brooklyn, N. Y., March 15-20.

LAURA BIGGAR AND BURT HAVERLY: Chicago, Ill., March 15-20.

MINNIE MADDERN FISKE: New York city March 2—indefinite.

MY FRIEND FROM INDIA (B. Smyth and Rice, mgrs.): Kansas City, Mo., March 14-20, Omaha Neb., 21, 22, Des Moines, Ia., 23 Davenport 24, Milwaukee, Wis., 25-27, St. Paul, Minn., 28-30.

MURRAY AND MACK (Joe W. Spears, mgr.): Minneapolis, Minn., March 14-20, Chippewa Falls, Wis., 22 Eau Claire 23, Beloit 24, Belvidere, Ill., 25, Aurora 26, Joliet 27, La Salle 28.

MY FRIEND FROM INDIA (A. Smyth and Rice, mgrs.): New York city Feb. 22—indefinite.

MARKS BROTHERS (R. W. Marks, prop. and mgr.): Scotia, Cal., Mar. 1-20, Stanford 23-April 3.
MISS FRANCIS OF NAPLES (Julius Cahn, mgr.): Washington, D. C., March 15-20, New York city 29—indefinite.
MISS SAN CLINE (Augustus Pitou, mgr.): Hartford, Conn., March 17, 18.
MINNIE LESTER (C. J. W. Roe, mgr.): Watertown, N. Y., March 15-20.
MILE. WHITE FLAG (Hoyt and McKee, mgrs.): Lowell, Mass., March 16, 17, Nashua, N. H., 18, Manchester 19, Lawrence, Mass., 20, Brockton 22, Taunton 23, New Bedford 24, Leominster 25, Worcester 26, 27, Springfield 29, Hartford, Conn., 30, New Britain 31, Waterbury April 1, 2, Bridgeport 3.
MY FRIEND FROM INDIA (C. Donnelly and Classic Smith and Rice, mgrs.): Paterson, N. J., March 15, 17, Middletown, N. Y., 18, Plainfield, N. J., 19, Elizabeth 20, Newark 22-27.
MOORE AND LIVINGSTON: Kansas City, Mo., March 14-20, St. Joseph 21-27.
MILTON AND DOLLY NOBLES (Jacob Litt, mgr.): St. Paul, Minn., March 15-20, Minneapolis 22-27.
MCGINITY AND BELL (George M. Bell, mgr.): Elberton, Ga., March 16, Anderson, S. C., 17, Greenville 18, Spartanburg 19.
MALONEY'S TROUBLES: Middletown, Mass., March 17, Bridgewater 18, Holbrook 19, Kingston 20.
MIDNIGHT BELL: Harlem, N. Y., March 15-20.
MORRISON'S FAUST (Edw. J. Abram, mgr.): Cincinnati, O., March 21-27.
MAGGIE CLINE: New York city March 15-20, Boston, Mass., 22-27.
M'CORLEY'S TWINS (Ferguson and Rauth; Frank Merritt, mgr.): Leadville, Col., March 15, Victor 17, Cripple Creek 18, Pueblo 19, Colorado Springs 20, Denver 21-27.
MARGARET MATHER (John G. Magie, mgr.): Cincinnati, O., March 15-20.
MAUDE HILLMAN (W. G. Stelling, mgr.): Lancaster, Pa., March 15-20.
NEW YORK THEATRE (William Mouroe, mgr.): La Junta, Col., March 15, Colorado Springs 17, 18, Victor 19 20, Cripple Creek 22, 23, Pueblo 24, 25, Trinidad 26, 27.
NORA JOLLITY (H. Nora, mgr.): Binghamton, N. Y., March 16 Syracuse 17, Rochester, 18-20.
NICHOLSON CONCERT (George Henry, mgr.): Brunswick, Me., March 16, 17, Gardiner 18 20, Bath 22-27, Portland 29 April 10.
NELLIE MCHENRY (Isaac B. Dolcher, mgr.): Kansas City, Mo., March 15-20.
NEVER AGAIN (Charles Frohman, mgr.): New York city March 8—indefinite.
OFF THE EARTH: Cincinnati, O., March 15-20.
O'HOOLIGAN'S WEDDING (W. B. Watson, mgr.): Leighton, Pa., March 15, Beach Creek 17, Tionesta 18, Grandville 19, Bradford 20, Williamsport 22-24, Lebanon 25, Reading 26, 27, Lancaster 29, Columbia 30, Hanover 31.
OTIS SKINNER: Pueblo, Col., March 15, Leadville 17, Aspen 18 Salt Lake City, Utah, 22, 23, Ogden 24.
ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Providence, R. I., March 15-20.
ON THE BOWERY (Davis and Keogh, mgrs.): Boston, Mass., March 15-20, Hartford, Conn., 22, 23, Bridgeport 24, New Haven 25-27.
OLIVER BYRON (James H. Allger, mgr.): Terre Haute, Ind., March 15-17, Marion 18, Anderson 19 St. Mary's, O., 20, Dayton 22-24, Soldier's Home 25, Lancaster 26, Baltimore 27, Columbus 29-31, Zanesville April 1, Wheeling, W. Va., 2.
OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Pittsburg, Pa., March 15-20.
OLD FARMER HOFFER (Frank S. Davidson, mgr.): Seaford, Del., March 15, Hammett 16, Elkton, Md., 18, North East 19, Havre de Grace 20, Aberdeen 22, Port Deposit 24.
PARLOR MATCH (Evans and Hoey and Anna Held; F. Ziegfeld, mgr.): Troy, N. Y., March 15, Syracuse 17, 18, Rochester 19, 20 Toledo, O., 22, Detroit, Mich., 23-27, Chicago, Ill., 29 April 3.
PETTIS VS. DAILEY (North and Rosenbaum, mgrs.): Milwaukee, Wis., March 15-20.
PAY TRAIN (Northern; Ed Conway and Mack, mgrs.): Beaver Falls, Pa., March 15-20.
PETTIS F. SAXON (Sam F. McCutcheon, mgr.): Northampton, Mass., March 16 17, Pittsfield 18-20.
PAUL CAZENEUVE (H. W. Weigt, mgr.): Canandaigua, N. Y., March 15, Lyons 17, Rochester 18-20, Rome 22, Watertown 23, Canton 24, Malone 25, Plattsburg 26, Swanton, Vt., 27, Montreal, P. Q., 29-April 3.
PRICE POPULAR PEOPLE (Thomas C. Byers, mgr.): Eau Claire, Wis., March 15-20.
PUDD'NHEAD WILSON: Philadelphia, Pa., March 15-20, Buffalo, N. Y., 22-24, New Castle, Pa., 25, Columbus, O., 26, 27, Detroit, Mich., 29-April 3.
PRISONER OF ZENDA (Sam Frohman, mgr.): Newark, N. J., March 15-20.
RUBY LA FAYETTE (J. P. Curran, mgr.): New Orleans, La., March 8—indefinite.
ROBERT MANTELL (M. W. Hanley, mgr.): Reading, Pa., March 16, Delaney City 17, Scranton 18, Williamsport 19, Pittston 20, Pottsville 22, Harrisburg 23.
RICHARD MANSFIELD (Hoyt and McKee, mgrs.): Milwaukee, Wis., March 15-20, St. Paul, Minn., 22-24, Minneapolis 25-27, Chicago, Ill., 29-April 10.
ROLAND REED (E. S. Jack, mgr.): Wheeling, W. Va., March 16 Johnstown, Pa., 17, Altoona 18, Harrisburg 19, Atlantic City, N. J., 20, Philadelphia, Pa., 22-27, New York city 29 April 17.
RICE CONVENTION (George Peck, mgr.): Rutland, Vt., March 15-20, Burlington 22-27.
RYLEY'S COMMENCEMENT (Our Flat): Paducah, Ky., March 18, Cairo, Ill., 17.
SAM DE LEON'S CO.: Newcastle, Pa., March 15-20.
SAVED FROM THE SEA: Hoboken, N. J., March 15-17, Paterson 18-20.
SOL SMITH RUSSELL (Fred G. Berger, mgr.): Hartford, Conn., March 16, Norwich 17, Providence, R. I., 18-20, Philadelphia, Pa., 22-April 3.
SOUTHERN PRINCE: Lumpkin, Ga., March 15-20.
ST PLENNARD: Johnstown, Pa., March 16 Harrisburg 17, Oil City 18, Shenandoah 19, Reading 20-24.
SPRITZNER (Fashnacn and Hayman, mgrs.): Brooklyn, N. Y., March 15-20.
SHAW BIG COMPANY (Sam T. Shaw, mgr.): Hanford, Cal., March 15-20, Fresno 22-27, Sacramento 29-April 3.
SMOKE ACHEE (No. 2): Sioux City, Ia., March 16, Omaha, Neb., 17-20, Des Moines, Ia., 22, Algona 23, Mason City 24, Marshalltown 25, Waterloo 26, Dubuque 27, Rockford, Ill., 29, Elgin 30, Aurora 31.
SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): Newport, R. I., March 15-20, New Britain, Conn. 22-27, Lawrence, Mass., 29-April 10.
SPAN OF LIFE (William Calder, mgr.): Washington, D. C., March 15-20.
STUART ROBSON: St. Paul, Minn., March 15-17.
SAXON SISTERS' COMEDY: Noblesville, Ind., March 15-20.
STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Boston, Mass., March 15-20.
SIDE TRACKED (Jule Walters, mgr.): Peoria, Ill., March 15-17, Bloomington 18, Pontiac 19, Ottawa 20, So. Chicago 21.
SMOKE ACHEE: (James A. Herne; William B. Gross, mgr.): Los Angeles, Cal., March 15-20, Oakland 22-24, San Jose 25, Sacramento 26, 27, Portland, Ore., 29-31, Tacoma, Wash., April 1, Seattle 2, 3.
SECRET SERVICE (Charles Frohman, mgr.): Boston, Mass., March 8—indefinite.
SCOTT RAYMOND: Elkhart, Ind., March 15-20.
STRAIT BADGER: Boston, Mass., March 15-20.
SADIE RAYMOND: Vincennes, Ind., March 16.
SHAFT No. 2 (Jacob Litt, mgr.): Indianapolis, Ind., March 15-20.
SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Manchester, N. H., March 15, Nashua 17, Lowell, Mass., 18-20, Salem 22, Lynn 23, Amesbury 24, Portsmouth, N. H., 25, Gloucester 26, Lawrence 27, Haverhill 29, Chelsea 30, Milford 31.
TRIP TO CHINATOWN (Will C. Elder, mgr.): Chicago, Ill., March 14-20, Milwaukee, Wis., 21-24 Oshkosh 25, Madison 26, Racine 27, Peoria, Ill., 29, Mattoon 30, Frankfort, Ind., 31 Lafayette 31.
THOMAS W. KEENE (Charles B. Hanford, mgr.): Davenport, Ia., March 16 Cedar Rapids 17, Marshalltown 18, Des Moines 19 Oskaloosa 20, Ottumwa 22, Keokuk 23, Burlington 24, Hannibal, Mo., 25, Alton, Ill., 26, Springfield 27, Jacksonville 29, Bloomington 30, Danville 31, Crawfordsville, Ind., April 1, Frankfort 2.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Washington, D. C., March 15-20, Baltimore, Md., 22-27, Philadelphia, Pa., 29-April 3.
TIM MURPHY: Franklin, Pa., March 16, Erie 17, Elmira, N. Y., 18, Pittston, Pa., 19, Wilkesbarre 20, Scranton 22.
THE DEFAULTER (Lincoln J. Carter, prop.; R. E. French, mgr.): Peterboro, Can., March 18, Port Hope 17, Cobourg 18, Bellaview 19, Kingston 20, Brockville 23, Ogdensburg, N.Y., 23, Watertown 24.
THOMAS E. SHEA (George H. Brennan, mgr.): York, Pa., March 15-20, Washington, D. C., 22-27.
THOMAS Q. SEABROOKE (Duncan B. Harrison, mgr.): London, Can., March 16, Woodstock 17, Detroit, Mich., 18-20 Washington, D. C., 29 April 3.
TEMPERANCE TOWN (Walter Turner, mgr.): Brooklyn, N. Y., March 15-20.
THE OLD HOMESTEAD (Thompson and Worthington, mgrs.): Pensacola, Fla., March 16, Montgomery, Ala., 17, Columbus, 18, Macon, Ga., 19, St. Augustine, Fla., 20, Jacksonville 22, Savannah, Ga., 23, Charleston, S. C., 24, Augusta, Ga., 25, Columbia, S. C., 26 Asheville, N. C., 27, Danville, Ky., 29, Roanoke Va., 30, Lynchburg 31
TEXAS STEER (Sam H. Gabriel, mgr.): Muskegon, Mich., March 16, Grand Rapids 17, Bay City 18, Saginaw 19, Lansing 20, Jackson 22, Ypsilanti 23, Adrian 24, Sharpsville, O., 25, Sandusky 26, Fostoria 27.
TONY PASTOR: Boston, Mass., March 15-20.
THREE COMMANDERS: East Hampton, N. Y., March 15-17
TAILOR: Richmond, Va., March 16.
THE ELECTRICIAN (Charles E. Blaney, mgr.): Salem, N. Y., March 15-20, Pittsburg, Pa., 22-27.
TOWN TALK (William Pennoyer, mgr.): Springfield, O., March 16 17, Canton 18 Pinsburg 19, 20.
TWO ROSES: Elizabeth, N. J., March 16.
THE DAZZLER (John F. Cosgrove, mgr.): Des Moines, Ia., March 16, 17, Galesburg, Ill., 18, Streator 19, Joliet 20, Lima, O., 22, Bellefontaine 23, Urbana 24, Columbus 25-27, Indianapolis, Ind., 29-31.
THE PASSING (English and Paige, props. and mgrs.): Carthage, Mo., March 15-20, Fairmont, Kans., 22-27, Wichita 29-April 3.
THE WORLD AGAINST HER (Agnes Wallace Villa; Sam S. Vila, mgr.): Michigan City, Ind., March 16, Niles, Mich., 17, Ann Arbor 18, Monroe 19, Windsor 20, Detroit 21-27.
TWO MERRY TRAMPS: Charles Frohman, mgr.): St. Louis, Mo., March 15-20.
THE SPOONERS (Eden May and Cecil Spooner; E. S. Spooner, mgr.): Wilmington, Del., March 15-20 Cumberland, Md., 22-27, Altoona, Pa., 29-April 3.
TENNESSEE (Northern; Lincoln J. Carter, prop.; Jay Stone, mgr.): St. Louis, Mo., March 14-20.
TWO LITTLE VAGRANTS (Charles Frohman, mgr.): Philadelphia, Pa., March 15-20, Boston, Mass., 22-April 10.
UNCLE TOM'S CABIN (Baker and Martin, mgrs.): Parsons, Kans., March 16, Kansas City, Mo., 20-April 3.
UNDER ANATHEMA (Gus Rannel, mgr.): Washington, Pa., March 15-20, Wheeling, W. Va., 22-27, Bridge Port, Pa., 29-April 3.
UNDER THE POLAR STAR (William A. Brady, mgr.): Providence, R. I., March 15-20, Lawrence, Mass., 22-24, Lynn 25-27.
WARNER COMEDY (Sam R. Warner, mgr.): Ashland, Wis., March 15-20.
WINE, WOMAN AND SONG (J. H. Wallick, mgr.): Cleveland, O., March 15-20, New York city 22-27.
WHITE COMEDY (Eastern): Worcester, Mass., March 15-20, Hartford, Conn., 22-27, Mt. Holyoke 29 April 3.
WHITE COMEDY (Western): Trenton, N. J., March 15-20, Newark 22-April 3.
WOODWARD WARRENS: Birmingham, Ala., March 15-20, Memphis, Tenn., 22-27, Nashville 29-April 3.
WILLIAMS BARRY (George H. Gough, mgr.): Easton, Pa., March 15, Williamsport 17, 18, Scranton 19, 20, Binghamton, N. Y., 22, Ithaca 23, Geneva 24, Auburn 25, Oswego 26, Watertown 27.
WILLIAM H. CRANE: Pittsburg, Pa., March 15-20.
WILD GOOSE CHASE: Fitzgerald, Ark., March 16, Jonesboro 17, Malden, Mo., 18, New Madrid 19, Charleston 20
YOSEMITE TRAVELERS (Gus Hauge): Baltimore, Md., March 15-20
YELLOW KID (A. D. Cameron, mgr.): Waterbury, Conn., March 16, Meriden 17, Springfield, Mass., 18, Worcester 19, Bristol, R. I., 20, Fall River, Mass., 22, Newport, R. I., 23, New Bedford, Mass., 24.

OPERA AND EXTRAVAGANZA.

ADELPHIA OPERA: Omaha, Neb., March 15-20.
BROOKE CHICAGO MARINE BAND (Samuel Fox, mgr.): Worcester, Mass., March 15, Haverhill 17, New Bedford 18, Providence, R. I., 19, Salem, Mass., 20, Boston 21, Portland, Me., 22, Augusta 23, Bangor 24, St. John, N. B., 25-27, Halifax, N. S., 29-31, Fredericton, N. B., April 1, Louiston, Me., 2.
BOSTONIANS COMIC OPERA (H. C. Bunghee and W. H. MacDonald, props., Frank L. Perley, mgr.): New York city March 15—indefinite.
CASTLE SQUARE OPERA (No. 1, J. J. Isaac, director): Boston, Mass.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
COLUMBIA OPERA (Charles L. Young, mgr.): Portland, Ore., March 15-20.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Winnipeg, Man., March 15, 16
DR. WOLF HOFFER (R. D. Stevens, mgr.): New York city Feb. 22—indefinite.
DAMROSCH OPERA: New York city March 8—indefinite.
CINDERELLA (Juvenile; James Conroy, mgr.): Fresno, Cal., March 16, Denver, Col., 21-27.
EVANGELINE (E. E. Rice, mgr.): Altoona, Pa., March 15, Harrisburg 17, Reading 18, Allentown 19, Easton 20, Wilkesbarre 22, Scranton 23.
ELLEN BEACH YAW: Pensacola, Fla., March 16, St. Augustine 22, Jacksonville 24.
EXCELSIOR, JR.: New Orleans, La., March 15-20.
FRANCIS WILSON (A. H. Canby, mgr.): New Orleans, La., March 15-20, Memphis, Tenn., 22-24, Nashville 25-27, Cincinnati, O., 29 April 3.
FRANK DANIELS (La Shelle and Clerk, mgrs.): Louisville, Ky., March 15-17, Springfield, O., 18, Columbus 19, 20, Wheeling, W. Va., 22, 23, Canton 24, New Castle 27.
GIRL FROM PARIS (E. E. Rice, mgr.): New York city —indefinite.
GRAU OPERA: Waco, Tex., March 15-20, Ft. Worth 22-27.
HANLON'S SUPERBA: Cincinnati, O., March 15-20.
HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.
IN GAY NEW YORK: Providence, R. I., March 15-20.
JACK AND THE BEANSTALK: Boston, Mass., March 15-27.
LA FALOTE, N. Y. city March 1—indefinite.
LADY SLAVEY: Brooklyn, N. Y., March 15-20
LILLIAN RUSSELL (Canary and Lederer, mgrs.): Harlem, N. Y., March 15-20, Philadelphia, Pa., 22-27.
LILLIPUTIANS (Carl and Theodore Rosenfeld, mgrs.): Cincinnati O., March 14-20.
MAHARAJAH (DeKoven and Smith, props.): Omaha, Neb., March 16, Lincoln 17, St. Joseph, Mo., 18, 19, Topeka, Kans., 20, Kansas City, Mo., 22-27, St. Louis 29-April 3.
MACKAY OPERA: Butler, Pa., March 15-20, Franklin 22-27.
MERRY WORLD (J. Rush Smith, mgr.): Toledo, O., March 16, 17.
METROPOLITAN OPERA: Chicago, Ill., March 8—indefinite.
NASHVILLE STUDENTS: Hamilton, Ill., March 16, Clinton, Mo., 17, 18, La Belle 19, Edina 20.
NAUGHTY HANCKE: St. Louis, Mo., March 15-20.
ROBINSON OPERA: Houston, Tex., March 17-20.
TWELVE TEMPTATIONS (Charles H. Yale, mgr.): New London Conn., March 16, Hartford 17, Middletown 18 New Britain 19, Bridgeport 20.
STAR SPANGLED DOLLAR (John F. Harley, mgr.): New York city, March 15—indefinite.
SHAMUS O'BRIEN (Cowdery and Duff, mgrs.): Chicago, Ill., March 8-22.
THE GEISHA (A): New York city—indefinite.
THE GEISHA (B): Philadelphia, Pa., March 1-20, Montreal, P. Q., 22-27, Toronto, Ont., 29-April 3.
WAITE COMIC OPERA (Waite and Harrison, props.; F. G. Harrison, mgr.): Newburg, N. Y., March 15-20, Paterson, N. J., 22-27, Meriden, Conn., 29-April 3.
WANG (D. W. Truss and Co., mgrs.): Muncie, Ind., March 16, Richmond 17, Middletown, O., 18, Urbana 19 Dayton 20, Springfield 22.
WHITNEY OPERA: Chicago, Ill., March 15-20.
WHITE CROOK (Eastern; Ed Rush, mgr.): Albany, N. Y., March 15 20.
WILBUR-KERWIN OPERA: Cincinnati, O., March 15-27.

VAUDEVILLE.

AL REEVES: Jersey City, N. J., March 15-20, New York city 22-April 3.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Troy, N. Y., March 11 13, Hudson 15, Pittsfield, Mass., 16, No. Adams 17, Holyoke 18, Hartford, Conn., 19, 20, Lowell, Mass., 20 21, Lynn April 1-3.
BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Brooklyn, N. Y., March 15-20, Philadelphia, Pa., 22-27, Fall River, Mass., 29-April 3.
BLACK CROOK BURLESQUE (Joseph Jerome, mgr.): Philadelphia, Pa., March 8-20.
CITY CLUB (T. E. Mack, mgr.): St. Louis, Mo., March 15-20.
ELITE VAUDEVILLES: Albany, N. Y., March 15-20.
EVANS AND WARD: Trenton, N. J., March 15-20.
FIELDS AND HANSON: Brooklyn, N. Y., March 15-20.
FAY FOSTER EXTRAVAGANZA (Oppenheimer's): Indianapolis, Ind., March 15-20.
GREATER NEW YORK BURLESQUERS (Katie Rooney): Detroit, Mich., March 21-27, Chicago, Ill., 29-April 3.
GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Marion, Ind., March 16, Anderson 17, Muncie 18, Lafayette 19, Bloomington, Ill., 20, St. Louis, Mo., 22-27, Louisville, Ky., 29-April 3.
GAY AMERICAN GIRLS: Philadelphia, Pa., March 15-20.
HOPKINS'S TRANS-OCEANICS: Newark, N. J., March 15-20
HOWARD ATHENAEUM: New York city March 15-20.
IN GREATER NEW YORK (A. G. Delamater, mgr.): Albany, N. Y., March 15-20.
IRWIN BROTHERS: Washington, D. C., March 15-20.
INTERNATIONAL VAUDEVILLE (W. F. Paggett, mgr.): Peoria, Ill., March 15-18, Quincy 19, 20, Hannibal, Mo., 22-24.
IMPERIAL BURLESQUERS (Charles Arthur, mgr.): Baltimore, Md., March 15-20.
JOHN W. ISHAM'S OCTOROONS (Western): Detroit, Mich., March 14-20.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Wormsa, March 15-20.
MARION EXTRAVAGANZA: Cleveland, O., March 15-20, Cincinnati 22-27.
MIACO SPECIALTY: Allentown, Pa., March 15.
NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Louisville, Ky., March 15-20, Cleveland, O., 22-27, Buffalo, N. Y., 29-April 3.
NIGHT OWLS (Fred Ridge, mgr.): Harlem, N. Y., March 15-20, Brooklyn 22-27, Jersey City, N. J., 29-April 3.
PARIS GAIETY GIRLS: Fall River, Mass., March 15-20.
REILLY AND WOOD: Baltimore, Md., March 15-20
ROSE HILL: Providence, R. I., March 15-20
RENTZ'S MUSLIN REVUE: Hartford, Conn., March 15, 16, Lawrence 17 Lawrence 18-20
RENTZ-SANTLEY: Buffalo, N. Y., March 15-20, Pittsburg, Pa., 22-27.
ROSHOW BROS.: Kansas City, Mo., March 15-20.
RUSSELL BROS. (Weber and Fields, mgrs.): Philadelphia, Pa., March 15-20.
SOUTH BEFORE THE WAR (No. 2: Harry Martell, mgr.): Lowell, Mass., March 15-17.
SAM T. JACK'S CREOLE BLOSSOMS: New York city March 8-20.
TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., March 15-20
VANITY FAIR (Gus Hill, prop.; Fred. J. Huber, mgr.): Pittsburg, Pa., March 15-20, Baltimore, Md., 22-27, Buffalo, N. Y., 29-April 3.
WEBER'S OLYMPIA: Baltimore, Md., March 15-20.
WATSON SISTERS: Paterson, N. J., March 15-20.
WOOD SISTERS BURLESQUE: Philadelphia, Pa., March 15-20
WEBER AND FIELDS'S OWN: Philadelphia, Pa., March 20-April 3.
YELLOW CROOK OF HOGAN'S ALLEY: Philadelphia, Pa., March 15-20.
ZERO (Oppenheimer's): Cincinnati, O., March 15-20.

MINSTRELS.

AL. G. FIELD (W. A. Junker, mgr.): Marietta, O., March 16, Parkersburg, W. Va., 17, Huntington 18, Charleston 19, Portsmouth, O., 20, Winchester, Ky., 22 Paris 23, Lexington 24.
BEACH AND BOWERS: Springfield, Ill., March 15, 16.
DUMONT'S: Philadelphia, Pa., Oct. 19—indefinite.
GORTON (C. H. Larkin, mgr.): Mt. Gilead, O., March 17, Delaware 18, Marysville 19, Wapakoneta 20, Xenia 22, Troy 23, Wapakoneta 25, St. Mary's 26, Celina 27 Portland, Ind., 29.
HI HENRY: Roach, N. Y., March 16, Plainfield, N. J., 17, Rahway 18, Mt. Holley 19.
MAHARA'S: Grand Junction, Col., March 16, Aspen 17, Leadville 18, Cripple Creek 19, Pueblo 20.
PRINGLE AND WEST (J. H. Decker, mgr.): Houston, Tex., March 15, Waco 17, Dallas 18, Ft. Worth 19, Wichita, Kans., 20.
RICHARDS AND PRINGLE'S: Washington, D. C., March 15-20.
WARRINER ORIENTALS: Middletown, Conn., March 24, 25.

MISCELLANEOUS.

COYLE MUSEUM: Terre City, Ia., Nov. 15—indefinite.
CINEMATOGRAPHE (Northern; H. J. Hill, mgr.): Montreal, P. Q., Feb. 1—indefinite.
CANADIAN JUBILEE SINGERS: Troy, N. Y., March 17, Waterford 18, Mechanicsville 19, Ballston Spa 20
ELI PERKINS: Gladstone, Mich., March 24, Cramet 25, Hancock 27.
EDISON VITASCOPE AND MICROPHONE (Edward D. Pugh, mgr.): Clinton, Ind., March 16, 17, Greencastle 18-20, Terre Haute 22-24.
FRANKLIN'S NOVELTIES: Jackson, Tenn., March 15, Lexington 17, Hollow Rock 18, Waverly 19, Dixon 20.
GRACE SHANNON: Rocky Mount, N. C., March 15-20.
LEEDS (hypnotist; J. C. Davis, mgr.): Mt. Vernon, O., March 15-20.
SANTANELLI (hypnotist; Sam Myers, mgr.): Pottstown, Pa., March 15-20, Bethlehem 22-27, Easton 29-April 3.
SHIELDS'S WILD WEST: Newry, Pa., March 16, 17. Williamsburg 18, 19.
THE SAGES (A. B. McDole, mgr.): Holyoke, Mass., March 15-20, South Norwalk, Conn., 22-27.
THE FLINTS (H. L. Flint, mgr.): Danville, Ill., March 15-20, Bloomington 22-27, Springfield 29-April 3.
THE FONTANAS: Lake Linden, Mich., March 15-20, Calumet 22 27.
THE LEES: Sandusky, O., March 15-20, Piqua 22-27, Chillicothe 29-April 3
VITASCOPE AND JAPANESE TROUPE (Smith and Stair, mgrs.): Ionia, Mich., March 15 20.
ZARRO THE MAGICIAN (P. W. Long, mgr.): Peru, Ind., March 16 Kenno 17, Tipton 18, Noblesville 19, Anderson 20, Muncie 22, New Castle 23, Connersville 24, Brookville 25, Hamilton, O., 26, Lebanon 27.

PERTINENT TO THE 2d Edition of

JULIUS CAHN'S

OFFICIAL THEATRICAL GUIDE

"The Recognized Theatrical Encyclopædia of U. S."

Which is now in process of compilation and will be ready for delivery June 15, 1897.

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AMONG THE AMATEURS.

The A. M. Palmer Dramatic Society will present An Army Regiment at the Central Opera House in this city on April 23.

The Octoroons will be played soon in aid of the Utica Division, A. O. H., the cast including John P. Scanlon, Edward J. Flynn, Matthew M. Kelly, Austin J. Sweeney, James C. K. Baker, George J. L. Winslow, Mark A. Daly, Mayme Harwood, Mayme O'Hanlon, and Rita Quinn.

The Ogden Musical Club gave The Doctor of Alcantara at Chickering Hall last Thursday evening, H. Blake Martin and Lillie B. Smith appearing in the leading parts.

SCENES FROM CURRENT PLAYS.

FRITZ WILLIAMS. AGNES MILLER. SAMUEL REED. E. M. HOLLAND. JAMES CHARNEY. ANITA ROTH.

GARRICK THEATRE.—NEVER AGAIN. ACT. III. SCENE: PARLOR IN MADAME GALIONOR'S HOUSE.

RIBOT: *"Who's playing?"*

AL. G. FIELD'S UNIQUE EXPERIENCE.

Al G. Field describes his singular experience with an irresponsible Pennsylvania manager. Mr. Field contracted with the local man who represented that he had played already Sousa's Band and The Old Homestead. The terms were to be 75 per cent., $200 guaranteed, and Mr. Field with his minstrel company arrived in the town, March 6. The local man was somewhat influenced by liquor, and much time was occupied in getting the audience into the house, owing to bungling at the door. When the performance was under way, the manager informed Mr. Field's treasurer that he had no money and could not settle. Mr. Field went to the box-office and insisted upon the contract being kept, but the local authority calmly replied: "There is no use in kicking; we will both lose money. I am a poor man and have to pay my bills. The money is not in my possession, but I'll give your company a great write-up in the papers after you are gone!" Mr Field replied that this could not pay his hotel bills or railroad fares. "Well," returned the other, "you can leave a few of your trunks with the hotel man." Mr. Field stated that he would have to do this, and the rest of the interview is best told in the minstrel man's own description:

"I locked the office door and told him if he did not settle as per contract I would wear him out. He coolly replied that that would not get any money and would cost some. I then threatened to dismiss the audience and asked him how he would settle with them. He told me that the audience had paid their money to see my show, not to see him. I tried to bring him to a realizing sense of the situation, and failing, appealed to his honor, his business integrity, told him it would make him appear badly in the eyes of the business public of his own city and how necessary it was for a man to have the respect of his neighbors. He seemed to sober up a little and said: 'Yes, this will hurt me if it gets out; that's why I tell you to wait until to morrow when we will both be sober and can settle the matter.' I assured him that I had not been drinking, that I had not tasted any sort of liquor in months, and he told me that I needed a drink, volunteering to get a bottle. I refused to allow him to leave the office until we got our money. He said: 'Well, here's where we die. I have not got the money.' I asked him if he hadn't some friend from whom he could get the money; he said he had, and that if he could see this man he could get the money. With this object in view I took him out on the street. The first place he made for was a saloon, where he insisted upon treating all hands. I noticed that he did not pay the barkeeper, and I tendered the price of the round. The barkeeper said 'No, that's all right. He owed me a big bill after The Old Homestead played here. He settled up. He'll pay after you're gone. He's been drunk ever since The Old Homestead played here, and I expect he'll keep it up until Sousa's Band comes next month. You see he can't stand prosperity.' I took the manager by the arm and, leading him out of the bar-room, told him as strongly as I could that he must see this friend of his and settle. He replied that he did not think it possible to see his friend, who was in Mexico. I took him back to the box-office and told him to give the treasurer what money he had. I consulted a lawyer in the meantime. He advised me to get all I could, as the local man was not worth forty cents, that nearly everyone had been expecting something of this kind. I have posted him in all the exchanges."

A PARLOR MATCH SCORES 3,000.

At the Philadelphia Auditorium, on March 8, was celebrated the three thousandth performance by Evans and Hoey of Charles H. Hoyt's everlasting success, A Parlor Match. The occasion was made memorable by the distribution of souvenirs, photographs of Anna Held, to the men, and pretty candlesticks to the women. After the play, a silver loving cup was presented to Charles E. Evans and William Hoey by Manager Ziegfeld in behalf of a delegation of New York theatrical men. Mr. Evans announced that he hoped to see A Parlor Match reach five thousand performances.

REPRESENTS THE DRAMATIC PROFESSION.

San Antonio Express.

There is no paper published in the United States that so thoroughly represents the dramatic profession as THE NEW YORK DRAMATIC MIRROR, published and edited by Harrison Grey Fiske. It recently entered its nineteenth year, and the editorial in its issue of Dec. 12 modestly states the position THE MIRROR has held and still holds toward the dramatic profession. THE MIRROR can be safely placed on any family table, so high is its character, and should be on the tables of all interested in the drama. Its columns are always replete with the latest news, not only of the United States, but of Europe, and presented in such a way as to be not only interesting to the professional, but to all who are in any way interested in the events of the dramatic world.

JAMES B. GENTRY'S SECLUSION.

The recent enforcement of an old Pennsylvania law has resulted in the practical isolation of James B. Gentry, who is imprisoned at Philadelphia for the murder of Madge Yorke at that city in February, 1895. Gentry has been sentenced to be hanged April 22. Last July when H. H. Holmes sold, just before execution, a confession, a long neglected law of 1835 was revived, and now officials alone may visit condemned prisoners in the State prisons. Since the resurrection of the old law, Gentry has seen neither relatives, counsel nor physician, and measures are being considered to secure a modification of the decree.

AMONG THE DRAMATISTS.

Clyde Fitch and Leo Dietrichstein are writing a new play for William H. Crane.

Robert Stoddart has, with the author's permission, made a one-act play entitled Two Playwrights and a Wife, a story by Jules Claretie.

H. A. Du Souchet, author of My Friend from India, has written a new farce-comedy, which has been accepted by May Irwin. It probably will be called The Countess.

Russ Whytal is gathering material in Texas for his new play, Out Yonder, two acts of which are laid in that State. He may possibly produce the piece during the coming engagement in Chicago.

Robert Drouet says that since the production of his new play, The Sculptress, at Philadelphia, he has received four offers from well-known stars and managers for the work. He is now negotiating for a Spring production in Boston.

A. D. Marks has taken charge of the interests of Louise Malloy, dramatic critic of the Baltimore *American*, whose new melodrama, A Modern Cain, will be submitted to metropolitan managers.

Louis N. Parker has been commissioned by Daniel Frohman to write another play for production at the Lyceum next season.

McJimsey, Vincennes, Ind., booking '97-98.

REFLECTIONS.

Walter Walker and Mildred St. Pierre were married in this city last Tuesday.

Five members of the Irving Place Theatre company were confined to their homes last week with grip.

A professional matinee of My Friend from India will be given at Hoyt's Theatre (Tuesday) afternoon.

Edmond Morris and Marie Letour, of The Land of the Midnight Sun, were married on the stage of the Temple Theatre at Camden, N. J., last Wednesday evening.

Madame Mathilde Cottrelly, Nita Carrite, and Alice Holbrook have been engaged for the new comic opera, 1999.

Janet Maclanan, Helena Augustin, and Emilio de Gogorza appeared at a concert at the Lakewood Hotel last Saturday evening under direction of Ruben and Andrews.

Georgia McKean played Mrs. McKee Rankin's part in At Piney Ridge last Thursday evening, Mrs. Rankin being indisposed.

Madame Scalchi and Thomas McQueen sang at a solemn high mass at St. Joachim's Church in this city last Sunday.

The date of the birth of a daughter to Mr. and Mrs. James L. Carhart, given last week as Feb. 26, should have read Feb. 27.

Hattie Neville has joined the Ralph Cummings stock company of Louisville.

Geoffrey Stein is winning good opinions for his work as Ayoob in The Cherry Pickers.

The one hundredth anniversary of the birth of Kaiser Wilhelm I. will be commemorated next Monday by a special performance at the Irving Place Theatre.

Mrs Waldo Richards, Mrs. T. J. Toedt, Mrs. Daniel Griffith, Elsie Fellowes, Laura Sanford, and Orton Bradley gave an entertainment at the Waldorf last Friday in aid of the White Plains Rest for Convalescents.

A benefit was tendered to the West End Congregational Sisterhood at the Knickerbocker Theatre last Friday afternoon, the programme including the Lyceum company in The Rose and When a Man's Married, Henry Miller as Frederic Lemaitre, De Wolf Hopper, Ross and Fenton, and the Rogers Brothers.

Louis F. Morrison and Blanche E. Hall have joined Jessie Mae Hall. A prominent member of Miss Hall's co. is a Great Dane dog, "Dan," two years old, weight 190 pounds, height 36 inches, owned by Charles Eisenhut.

Jennie O'Neil Potter, Mary Palmer Ivy, May Brown, Arturo Nutini, W. R. Lowitz, Henry Taylor Staats, and Arthur C. Brown participated in a performance in aid of the Riverside Nursery, given at the Waldorf last Thursday.

The Moore and Livingstone company produced Miss Mosher of Colorado, a new play by Mrs. Anna S. Richardson, at Council Bluffs, Ia., March 4.

The new opera house at Gardner, Mass., which was opened by The Girl I Left Behind Me March 2, was erected by a stock company at a cost of $60,000, and will seat 1,025 people. It is handsomely decorated. The stage is 30 feet deep, 67 feet wide, with ample height for any production. There are eight complete sets of scenery. George E. Sanderson, of the Town Hall, Leominster, Mass., is manager of the new house.

Frank S. Arnette, who was in advance of Rob Roy last season, has been traveling with that organization for two weeks as the guest of Manager Frank Williams. The success of Mrs. Arnette (Mittie Atherton), the Flora MacDonald of the opera, has been so pronounced, particularly through the South, that she has received two offers to star next season, a responsibility which she, however, is not anxious to assume.

The Damrosch Opera company sang Die Walküre at the Metropolitan Opera House, last Saturday afternoon, instead of Siegfried, as originally announced, owing to the indisposition of Ernst Kraus.

President Clay M. Greene, of the Lambs' Club, stated last week that the club regarded the proposed Raines Law amendments as outrageous.

Theodore A. Metz, composer of the music in William Barry's new comedy, John Bradley's Money, is with the company.

Donnelly and Girard and the members of My Friend from India company, headed by them, enjoyed a banquet at the Hotel Livingston, Saratoga Springs, N. Y., last Wednesday evening.

Frank Doane will join Russ Whytal's For Fair Virginia at St. Paul, next Friday, to play his original role of Stephen Dunbar for the balance of the season.

A testimonial performance to Frank P. Murtha, Jr., business manager; Herman Green, treasurer, and Julius Heyman, assistant treasurer of the Murray Hill Theatre, will be given at that house Easter Sunday, April 18, when many performers will appear.

At Hazleton, Iowa, after a recent performance of Damon and Pythias, by the Sanford Dodge company, the audience, utterly unconscious of the fact that the play was at an end, stolidly retained their seats. The curtain rose again, and the first act was begun over again. It was several minutes before the audience understood the situation and then, amid roars of good-natured laughter, they filed out.

Eliza Warren and her pupils gave a dramatic recital at Unity Chapel, Cleveland, O., on the evening of March 4. Scenes from A Happy Pair, Macbeth, and The Merchant of Venice were performed, and the exhibition was praised by the local press. In the trial scene from The Merchant of Venice Miss Warren personated Shylock. The pupils who took part were Charles W. Cross, Henry Richards, Frank Lane, W. S. Canfield, R. H. Husband, Otto Montgomery, Angela Cahill, Lena Hauk, Lena Rivers Young, Mrs. Marion V. Sutton, Miss Jordan, Deannie Schultz and Grace Wilson. Miss Warren is one of the best equipped teachers in this country.

The seven-hundredth consecutive performance of opera at the Castle Square Theatre, Boston, occurred on February 22, when Lucia di Lammermoor was sung by Martin Pache, J. K. Murray, J. F. Hanshue, W. H. Clarke, John Read, Fatmah Diard, and Hattie Belle Ladd; and Cavalleria Rusticana was performed by Richie Ling, Winfred Goff, Clara Lane, Hattie Belle Ladd, and Bertha Lehman. As throughout the long list of phenomenally successful productions at this theatre, the stage was under the efficient direction of J. J. Jaxon, and Max Hirschfield conducted the music. Souvenir programmes, with portraits of the artists mentioned, commemorated last Tuesday's performance.

The A. R. Stover-Charles K. Harris Uncle Tom's Cabin opened at Fall River, Feb. 13. The company is booked solid until May through New England. The roster: A. R. Stover and Charles Keene Harris, proprietors; Charles Keene Harris, manager; Fletcher S. Smith, press agent; J. H. Harrington, lithographer; Mr. and Mrs. C. K. Harris, Jessie Harcourt, Bertha Judkins, Bonnie Hazel, Eugene Harris, John T. Malcolm, Charles Freeman, Professor Arthur Mayo, leader of band; George Kellie, T. H. Wilcox, Ira Smith, F. S. Smith, Nat Harrington, Henry LeClair, Ted Adams. A nine months' tour of Canada has just been completed to good business.

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall Attended the Inauguration, and Writes a Tale of Two Cities.

(Special to The Mirror.)

CHICAGO, March 15.

The better part of last week I spent in Washington, and I believe I saw everyone and everybody worth seeing there. My theatrical experience in the capital led me to believe that I might be a "hoodoo," for on the night I saw The Black Sheep at the New National poor Billy Mack was on a sick bed and Joe Natus had no singing voice. And then, on the evening I went to the Lafayette Square to see The Heart of Maryland, Mrs. Carter was too ill to appear and I witnessed the painful operation of returning money to a thousand people. On the following night I saw the play and Miss Winona Shannon read Mrs. Carter's part. The dear little woman was not equal to the belfry scene, which was cut out, but she played the part well and earned a number of curtain calls. It removed the romance, however, to see the statuesque Mr. Kelcey made a music rack of while Miss Shannon read the love scenes to him. Mrs. Carter missed but three performances, however. John Kelland left the cast Wednesday night and H. A. Weaver, Jr., played Colonel Thorpe very well.

As I say, I think I met everyone in Washington. Otis Harlan's father was there admiring his agile son and keeping a hopeful eye on the White House. Manager John W. Dunne left Eddie Foy here and returned to Chicago Thursday. Mary Marble also left the company and went West. They had a private audience with President McKinley last week, being presented by Senator Hansborough, an old friend of John's.

I, too, shook the hand of the great advance agent of prosperity last Wednesday, also the hand of our Chicago man, Lyman J. Gage, who is the treasurer back with the show.

Ben Dasher was there with A Dark Sheep. Some unprincipled thief stole his satchel, filled with silver shaving set, jeweled hair brushes, etc., also a lot of Hoyt's contracts. On Friday, according to Fred Zwolfel, the thief returned one of the contracts to Dasher by mail, with the indorsement that he absolutely could not play the company on the sliding scale. Mr. Dasher will be in New York this week to receive returns from the fight, with Frank McKee.

I am afraid I am poaching upon the preserves of my friend, John T. Warde, your able Washington correspondent, but I met him there and he is such a good natured looking chap I am sure he will forgive me. With him I met Charles E. Lewis, of the Treasury department, the father of that delightful little soubrette, Annie Lewis.

Washington is the greatest town in the world for colored people. On a fine day Pennsylvania Avenue suggests a street parade of Richards and Pringle's "40 blacks and 20 whites." It ought to be easy to hire extra people for an Uncle Tom show there. It is also a wonderful place for soubrettes. The streets are full of them. They tell me they work in the departments. Well, may be they are in the departments, but I don't think they work. No one works in Washington, apparently. Their office hours are like those of Billy Lyon—from 1 to 1:10 P. M., some days. I went into the Washington police court one morning and out of forty-seven arrests only one prisoner was white—or would have been, with a good bath.

Well, to return to Chicago—the plot. We are still having an abundance of music. Saturday evening the Bostonians said good-bye in The Serenaders at the Columbia, and last evening the Whitney Opera company pleased a large audience there in Brian Boru, heard here for the first time. It made a hit.

Over at the Great Northern, Camille D'Arville and Richard Carroll have scored heavily in Kismet, a bright and tuneful opera, which entered upon its second week last evening. Pink souvenir hat pins were given to the ladies Saturday afternoon.

At the Grand Opera House Frank Daniels had two fine weeks in The Wizard of the Nile, in which the little man is funnier than ever.

This is the last week of grand opera at the Auditorium, and the management wisely concluded to make it a popular price week. The best seats will sell for $1, and you can go up aloft for 75 cents. Philemon and Baucis, the mad scene from Hamlet, and Cavalleria Rusticana composed to-night's bill, and there was a great audience. During the week The Huguenots, Don Giovanni, and Carmen will be given, besides two special performances at the old prices.

A magnificent audience gathered at Hooley's Theatre this evening to see Mr. Willard in The Rogue's Comedy, presented here for the first time. It made a great hit and is good for a long run. Last week The Middleman drew large audiences and Willard is as popular as ever here.

The new Irish Opera, Shamus O'Brien, has been pleasing the people at McVicker's where it will remain this week. Of course there will be a special matinee on St. Patrick's Day.

At the Gaiety the bright burlesque, Little Miss Chicago, with Jarbeau and John Gilbert, continues to draw large and well-pleased audiences.

A Trip to Chinatown followed Hanlon's Superba at the Lincoln yesterday, and at the other outlying houses there were the usual strong attractions.

Young Huberman, the wonderful boy violinist, has been creating a sensation here. His recitals at Central Music Hall are largely attended.

I was sorry to leave Washington as I did because I missed The Old Homestead, with Archie Boyd, Jack Morgan and Will Crissey. They are there this week.

The morning I visited the Washington police court there was a prisoner who said he was "Professor Vesper Smith, the cake walker." The Judge told him that he and his friend were charged with using profane language on the streets. "Yo' honah," he said, "we nevah jarred ouah lips." Another darkey—an old man, was asked if he was married. "No, yo' honah," he replied—"I'se a widdah."

In the capital I met Mr. and Mrs. Frank Mordaunt, George O. Morris, John Kellerd, Otis Harlan, William DeVere, Wolf Falk, who entertained me at an enjoyable performance of An American Beauty by Miss Russell at the Columbia; Bert Dasher, Fred Zwolfel, Herbert Millward, John W. Dunne, Joseph Frankau, Sam Harrison, ahead of Miss Francis of Yale, and a score of others.

Washington is a great town, but it has only one advantage over Chicago—you can get THE MIRROR there earlier in the week.

"BIFF" HALL.

PHILADELPHIA.

John Hare—The Heart of Maryland—The Geisha—Other Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 15.

Within the past week there has been a general decline of patronage at the high-priced theatres. The Lenten season is assigned as the cause, but managers are doubtful about this, as on the Wednesday matinees, when popular prices prevail, business is large. One fact remains undisputed, the houses playing at popular prices in the Quaker City have all made money and the others as a rule have not. It is only a question of time before most of our theatres will join the popular price procession.

John Hare, with his London company, inaugurated his two weeks' engagement at the Broad Street Theatre this evening with a double bill, A Pair of Spectacles and When George the Fourth was King. He will close the week with Caste. Mr. Hare's supporting company is composed of excellent actors who give a delightful entertainment. Creston Clarke, with his new play, The Last of His Race, follows on March 29 for two weeks. The entire company is now in this city rehearsing the play.

The Heart of Maryland with the original cast and equipments opened to-night at the Chestnut Street Theatre for a two weeks' stay. Mrs. Carter has fully recovered from her late indisposition and received a warm reception as also did all the old favorites. The romantic opera, Shamus O'Brien, will follow on March 29 for three weeks. The Mysterious Mr. Bugle with Joseph Holland and Annie Russell in the cast for week of April 19.

The souvenirs celebrating the 3000th performance of A Parlor Match at the Auditorium March 8 were beautiful wrought iron candlesticks without any advertisement.

This is the third and last week of The Geisha at the Chestnut Street Opera House. For the coming week the attraction will be Lillian Russell, in An American Beauty, at regular prices. The Old Homestead during the week of March 29 will play its farewell engagement, as it will be taken off and put away for several seasons. Charles Frohman's company, with Henry Miller in Heartsease, will come on April 5 for two weeks.

Two Little Vagrants in their third and last week at the Walnut Street Theatre has been playing to declining business, as the play appeals to one class of patrons, and two weeks satisfied them. Sol Smith Russell in A Bachelor's Romance, March 22; Lady Slavey, April 5.

Pudd'nhead Wilson, with Theodore Hamilton in the title role and a good cast, is at the Park Theatre for a week. It is a most amusing drama, and to judge from to-night's opening sure of a prosperous week. Roland Reed will follow for week of March 22.

A grand operatic production of Mignon by the Castle Square Opera company at the Grand Opera House this week breaks all the previous records. The cast includes all the favorites. Said Pasha will be the attraction next week.

By special arrangement with A. M. Palmer and W. A. Brady, Managers Davenport and Tourney at their Girard Avenue Theatre presented this evening Trilby, with Lilian Lawrence in the title-role, Harry Davenport as Svengali, Sydney Booth, Little Billee; Edwin Holt, Taffy; Robert Drouet, the Laird; and E. W Morrison of Brady's company as Gecko. Harry Davenport deserves full praise for his conception. It is a worthy production. The house was crowded and everybody delighted. For the next week, All the Comforts of Home, with Amy Lee added to the stock company.

The return engagement of Gilmore and Leonard with their great hit, Hogan's Alley, began at the National Theatre this evening. The house was crowded. Hogan's Alley is the best drawing card that has appeared at this house during the season. Cuba's Vow will follow 22; Span of Life 29.

The enterprising young manager of the People's Theatre, F. G. Nixon-Nirdlinger, is placing this theatre on a paying basis. His weekly attractions are popular with the masses to whom he caters. In Old Kentucky, with its wealth of scenery and picaninny band, is the week's feature. Edward Harrigan in Old Lavender will follow on 22; A Boy Wanted 29; Sporting Duchess April 5.

F. Ziegfeld, Jr., manager of Anna Held, has succeeded in extending the engagement of Anna Held for five weeks, and will play a Western tour.

The stock company of Forepaugh's Theatre have a splendid attraction this week, namely, Dr. Jekyll and Mr. Hyde. The Cinematographe between the acts continues a drawing card. The Wages of Sin week 22.

The Limited Mail, with its interesting story and strong sensational stage mechanism, is a paying attraction this week at the Standard Theatre. Madame and Augustin Neuville in The Boy Tramp for the coming week.

Madame Teresa Carreno will give a piano recital at the Academy of Music on the afternoon of March 19.

The Boston Symphony Orchestra will give their fifth and last concert at the Academy of Music on March 23 with a Wagner programme.

Slevking, noted as the great Dutch pianist, will make his first appearance in this city at a matinee performance March 22, aided by the Boston Symphony String Quartette.

At Gay Coney Island, with Matthews and Bulger, come to the Auditorium week of March 22.

The Metropolitan Opera company have changed their plans and will appear for one week in April, at the Academy of Music, in this city, presenting Faust, Carmen and Siegfried, the three successes of the season, with all the principals in the cast.

The three new burlesques at the Eleventh Street Opera House where Dumont's Minstrels hold sway are The Yellow Kid's Trip Around the World, Cuban Phill Busters, Fitzcorbett and Persimmons, or The Blow that Killed Father.

Marie L. Brunner, of Indianapolis, and Edward A. Morris, of Boston, members of the Elroy Stock company, playing at the Temple Theatre, Camden, N. J., were married March 10, on the stage, in the presence of the audience. They had quite a time in securing a minister to tie the knot on account of the publicity given the affair.

Walter Damrosch, with his New York Symphony Orchestra of fifty pieces, has been engaged by the Union Traction Company to give concerts at their street car terminal and Summer resort, called Willow Grove, for a term of three months, commencing in June. Last season Innes's famous band of fifty had the contract and received for their services three thousand dollars a week. The resort is patronized by the masses, who will insist on the popular airs of the day, and very little Wagner.

W. W. Pettern, the noted scenic artist of this city, has done some excellent work for Trilby at the Girard Avenue Theatre.

Our local press are devoting columns to notices of the new play of the period, Tess of the D'Urbervilles, with Mrs. Fiske, now the attraction at the Fifth Avenue Theatre, New York city.

S. FERNBERGER.

WASHINGTON.

Miss Francis of Yale—The Last of his Race—The Heart of Maryland Changes Hands.

(Special to The Mirror.)

WASHINGTON, March 15.

Michael Morton's new farce comedy, Miss Francis of Yale, achieved quite a success on its opening at Ropley's New National Theatre to-night. A large audience was constantly interested and amused by its bright dialogue and merry situations. Etienne Girardot leads the cast in the role of the vivacious Miss Francis of Yale and duplicates his good work in Charley's Aunt. The company includes, besides Lavinia Shannon, who makes a strong hit with a laughing scene, Richard C. Bennett, Nick Long, Harry L. Keane, Ed J. Meck, Zenaude Williams, Gertrude Homan, Sarah McVicker, and Idalene Cotton. Wilton Lackaye in Dr. Belgraff comes next.

Creston Clarke has a strong success in his new play, The Last of his Race. A big attendance at Metzerott and Luckett's New Columbia Theatre this evening testified in a pronounced manner their approval of the work and presentation. Mr. Clarke, in the dual role of the prince and the peasant, won applause and curtain calls. Adelaide Prince gives most praiseworthy support and Wilfred Clarke in the comedy lines was pleasing. Albert Gran, an admirable actor, merits special mention. The remainder of the company was strong and well balanced and the play effectively mounted. The opera, Shamus O'Brien, will follow.

The Old Homestead had a splendid opening to-night at Albaugh's Lafayette Square Opera House. Archie Boyd as Joshua Whitcomb was seen again in his life-like impersonation. Will M. Cressy, Charles H. Clark, Fred Clare, J. L. Morgan, E. F. Gorman, Blanche Dayne, and Marie Kimball played the principal parts in a commendable manner. The Double Male Quartette, led by R. J. Jose, was a much applauded feature. Spiritisme is the next attraction.

The Land of the Living is the play this week at Ropley's Academy of Music, instead of Captain Impudence, the production of which was prevented by the illness of E. Milton Royle. The opening was a good one and the play was well received. Frank Karrington and a good supporting company were liberally applauded. Frank Bush in A Girl Wanted will follow.

The Span of Life draws a very large attendance to Rife and Kernan's Grand Opera House. William Calder presents the play in an attractive manner, with a good company and scenic surroundings. The sensational feature of the human bridging of the chasm by the three Donnattas was vociferously cheered. Thomas E. Shea in The Man-o'Ware-Man will come next.

Richard and Pringle's Georgia Minstrels, with Billy Kersands at the head, opened to capacity twice to-day at Whitesell's Bijou Family Theatre. Uncle Tom's Cabin will follow.

TOUR OF
MR.
CLAYCLEMENT
As Baron Hohenstauffen in THE NEW DOMINION.
March 13, 13, Syracuse; 15, 16, 17, Rochester; 19 Elmira, 20 Binghamton, 22 Wilkesbarre, 23 Scranton, 24 Reading
In preparation, a new high-class comedy entitled A SOUTHERN GENTLEMAN.
Address IRA J. LA MOTTE, KLAW & ERLANGER'S EXCHANGE.

The Irwin Brothers' Burlesquers is Manager Kernan's drawing card this week at the Lyceum, commencing to-night to a large attendance. Sam T. Jack's company will come next.

The Heart of Maryland went out of the possession of Max Bleiman at the closing performance here at the Lafayette Square Saturday night, and the Philadelphia engagement to-night was under the management and direction of David Belasco. Mr. Bleiman last Thursday transferred to Mr. Belasco, for the sum of $1,800, the scenery, properties, and all the rights to the play.

In the Court of Appeals last Tuesday the case of Richard Mansfield, appellant and defendant, against Mary Sanders-Winter, was argued. Attorney F. D. McKenney appeared for the appellant and M. J. Colbert for the appellee. The case was taken under consideration. It will be remembered that some time ago Mrs. Winter obtained judgment against Mr. Mansfield for back salary alleged to have been contracted for and not paid.

There was no performance of The Heart of Maryland at Albaugh's Lafayette Square Tuesday night. Mrs. Leslie Carter was taken suddenly ill with acute laryngitis, making it impossible for her to play. The performances Wednesday matinee and Wednesday night were given with Winona Shannon reading the part of Maryland Calvert. At these performances the belfry scene was omitted. Mrs. Carter recovered sufficiently to appear again Thursday night, and finished the week. Winona Shannon deserves the greatest praise for her commendable handling of the awkward task assigned her. She proved her capabilities of playing the part, had she been prepared, by her spirited acting at times. When sure of her lines she threw the book aside.

"Biff" Hall received a warm welcome from his many theatrical friends during his week stay at the capital. He visited all of our places of amusement, and took in all prominent points of interest, not forgetting an afternoon with Judge Kimball at our police Court.

Hobart Brooks, who resigned his position of press agent of The Heart of Maryland because Max Bleiman refused to honor his order for a box for Washington newspaper men, who were most liberal in their advance treatment of the play, has, since the change in management, reassumed the place.

George C. Tyler has been securing patent right papers for an invention that will, as Tyler puts it, astound the world. The invention is a new photographic device that uses the clouds or darkness of the night as a background for display.

Lillian Russell in An American Beauty at the Columbia Theatre had the "standing room only" sign on exhibition almost nightly during the engagement just finished.

The new three-act play, The Mysterious Mr. Bugle, by Madeleine Lucette Ryley, with Annie Russell and Joseph Holland originating roles, will have its first appearance at the Columbia Theatre on April 12.

Manager Robert M. Whitesell has reorganized the Milaco Pantomime and Specialty company, which takes the road from here. The personnel of the company is as follows: Alfred Milaco, Stephen Milaco, Edwin Martinnetti, George Martinnetti, Addie Martinnetti, Laura Milaco, Ida Milaco, John Barton, James Sheridan, John Taylor, William Beahan, M. Dakin, George Devan, John Clark and Cyrene. The executive staff is Robert M. Whitesell, manager; James W. Randolph, advance agent; Al S. Wilson, business manager; A. F. Milaco, stage manager, and John N. Pistorio, musical director.

W. L. Ballauf, Jr., treasurer of Kernan's Lyceum Theatre, and author of the railroad play, The Midnight Special, and the melodrama, Lost Among the Living, has taken out a copyright for a new three-act farce comedy entitled A Son of a Gun.

JOHN T. WARDE.

CINCINNATI.

The Lilliputians, Margaret Mather, The Man Upstairs—Popular Prices at the Walnut.

(Special to The Mirror.)

CINCINNATI, March 15.

The Lilliputians opened at the Grand last night to an audience that packed the house. There is an immense German contingent in the population of Cincinnati and the house will be filled nightly by appreciative spectators. Ebert and Zink are far better comedians than most of those who are of the standard height. Next comes Robert Downing in repertoire.

Margaret Mather gave Cymbeline at the Walnut to-night with the same company, scenery, and effects that appeared in the metropolitan production a few weeks ago. Miss Matter won the approval of the many present in the role of Imogen. E. J. Henley as Iachimo, William Redmond as Pisanio, and William Courtleigh as Posthumus were especially good. Emily Bancker will follow.

Eddie Foy, heading the American Travesty company, is making his second visit to Cincinnati this season, and began an engagement at the Fountain yesterday that promises to pay as well as the first. The company is essentially the same as it was then.

Augustus Thomas's The Man Upstairs, with Howell Hansell, Lizzie Evans, and Maggie Fielding in the cast, was given at the Pike yesterday afternoon and evening. It was last seen here as the curtain-raiser to Clay Fitzgerald's

The Foundling. The Biograph was exhibited for the first time, and was received with round after round of applause.

The Hanlons in Superba! Every year they come and every year they make money. They are at Henck's this week.

Susie Kirwin and her opera company opened the week at Robinson's Sunday afternoon in Madame Favart. Later Carmen and The Two Vagabonds will be given. The advance sale is large.

Zero, a spectacular burlesque, is on the boards at the People's.

Most of the houses announce that reports from the prize fight will be read from the stage Wednesday matinee. At the Star a special line will give detailed and instantaneous accounts of the contest.

John E. Carroll was the recipient of a benefit at People's, Tuesday evening, March 9, that brought him considerable money.

The same night Maud Haslam, with the Too Much Johnson company, at the Grand, was taken ill, and was unable to act. There being no understudy for her part, the audience was dismissed and the money refunded. Miss Haslam was sufficiently recovered to proceed as usual Wednesday.

Manager Anderson, of the Fountain, went to Chicago on a business trip last week. Manager Hunt, of the Pike, is still in New York.

Messrs. Rainforth and Havlin are making elaborate preparations for the season of the Metropolitan Opera company, to be given under their general management at Springer Hall, beginning March 29. The prices will range from $3 to $1, and the following operas will be given: Carmen, Siegfried, Faust, Aida and Lohengrin. Calve, Jean and Edouard de Reszke, Litvinne and Bispham are the star soloists. A successful season is inevitable.

At the close of the week of Cymbeline Messrs. Rainforth and Havlin are going to put into execution a plan which has long been contemplated. The Walnut Street is to become a popular-priced theatre, the admission being fifty and twenty-five cents. This is the outcome of the rage for popular prices which now possesses the country. Attractions like Jefferson, Minnie Maddern Fiske, Mansfield, etc., will be transferred next season to the Grand which will be the only high-priced theatre left in the city. It will be the policy of Rainforth and Havlin to produce good sterling plays at the Walnut.

WILLIAM SAMPSON.

ST. LOUIS.

Too Much Johnson—Chimmie Fadden—Olga Nethersole Congratulates an Orchestra.

(Special to The Mirror.)

ST. LOUIS, March 15.

The much heralded success, Too Much Johnson, commenced an engagement at the Century Theatre last night before a big audience. It is full of comedy and made quite a hit. The company giving it is a strong one and contains a number of well-known people.

Chimmie Fadden was given at the Olympic Theatre last night for the first time here, and made a big success before a large audience. The company is headed by Charles Hopper, one of the best of character comedians, and he is supported by a number of well known people.

Nancy Hanks made a big success here earlier in the season at the Fourteenth Street Theatre, and it was repeated again last night at the same theatre before a fine audience. Ignacio Martinetti, Frank Tannehill, Jr., and Anna Boyd are the leading people in the excellent company.

The Tornado, a play full of sensations and scenic effects that has been seen here several times before, played to two big audiences yesterday. The company is an unusually competent one.

Hopkins's Grand Opera House had its usual large audiences yesterday when Victims of Circumstances was put on and given in a fine manner by the strong stock company.

The results of the prize fight between Fitzsimmons and Corbett will be announced from the stages of Havlin's, the Olympic, and the Standard, next Wednesday matinee.

The orchestra at the Century Theatre were highly complimented by Olga Nethersole during her engagement week before last, as the following letter to the musical director of the theatre, William Maddern, will show:

MY DEAR MR. MADDERN: I wish to congratulate you and your admirable orchestra, and also to thank you sincerely for the beautiful music which you and your brother musicians gave to us last week. It was to me as if "one soul spoke."

I was profoundly impressed and tender you all my heartfelt thanks. "Music is the voice of God."

Sincerely, OLGA NETHERSOLE.

F. N. Innes, the bandmaster, passed through St. Louis last Wednesday evening, en route to New York from Hot Springs. He will play at the next Exposition, if he can arrange it.

Noxon and Toomey, the scenic artists, are painting a picture design for the next Exposition, after an idea given by Manager Frank Gaiunia.

The charity entertainment at Music Hall last Wednesday night when The Lost Paradise, given by Ralph Stuart, leading man at Hopkins's, and the Versatile Dramatic Club, was witnessed by about fifteen hundred persons, and was a great success.

Charles A Stark, assistant treasurer of the Fourteenth Street Theatre, will be given a benefit on Monday, March 22, with Nellie McHenry in her play, A Night in New York, as the attraction.

The Light Battery A., N. G. M., will be given a benefit to-morrow night at the Fourteenth Street Theatre, and on Friday of this week Ransom Post, G. A. R., will be given a benefit.

W. G. Smyth, one of the proprietors of My Friend from India and an old St. Louis boy, was in the city last Monday and Tuesday, looking after his company and visiting his father.

The Misses Grierson, two young St. Louis girls who have made quite a reputation for dancing, have been engaged by the management of the Nellie McHenry company, and will join the company when they open here next Sunday.

St. John Lewis, the scenic artist of the Century Theatre, was complimented by Olga Nethersole personally for the beautiful sets furnished by him for her engagement here week before last. Charles Frohman is arranging with Mr. Lewis to paint the scenery for his Chicago productions.

The hit of the My Friend from India last week was the mirror scene between Walter Perkins and Helen Reimer. Miss Reimer is a very clever actress. Her character work in the comedy is of the highest order.

W. C. HOWLAND.

BOSTON.

The Stetson Will Contest—Attractions at the Theatres—Benton's Professional Chat.

(Special to The Mirror.)

BOSTON, March 15.

Theatre people have had a good deal to talk about in Boston during the past week because the preliminary steps in the contest over the will of the late John Stetson were taken to determine whether Adah Richmond had the right to be considered as the widow of the dead manager. Miss Richmond was the most interesting witness of the week and she testified to the performance of a marriage ceremony at Providence, as was said by me in THE MIRROR more than six months ago. She denied having been married to a large number of gentlemen who figured to considerable extent in the defence. She was supported by a number of witnesses who testified emphatically to hearing Mr. Stetson call her his wife, and the witnesses for the defence gave other pet names which were used by the manager while living with the queen of burlesque on Alden Court in this city.

Quite the strongest point made by the defence was the introduction of a deposition made by Bishop Newman, who testified to marrying Adah Richmond to John Schaeffer, of Jackson, Tenn., in New Orleans in 1867. The entry book of the clergyman was also produced in the defence. A number of ministers from Providence declared that there was no such minister there as the one who was said to have married Mr. Stetson to Miss Richmond, and Mr. Stetson's printers gave details of notices which were written under the manager's direction intending to give the impression that a ceremony had been performed when no such thing had occurred. Among those theatrical people who testified or gave depositions were Isaac B. Rich, whose absence in the West Indies prevented his testimony upon the stand, Gus Williams, some of whose remarks caused the popular actress to blush when he alluded to his attentions to her, Edward F. Thorne, William Dixon, and others.

James J. Trayner testified to-day that Ada Richmond was the one who signed renunciation papers to the estate of William H. Borst, the signature being "Adah Borst." The deposition of Joseph Moore stated that John Stout and John Schaeffer were the same person, and that he was still alive. Charles H. Pattee, administrator of the estate of John Stetson, testified that he married Stetson to Kate Stokes, June 30, 1887, and admitted that he did not make a return of marriage until three years after the event. Pattee procured a divorce from her first husband for her. Emma Pilling, Kate Stokes's sister, and Mary Tirdell testified to witnessing this marriage. Albert Donovan, John Stetson's valet, testified that the manager had showed him in 1895 a picture of Adah Richmond, and stated that she was his wife. Dudley A. Dore, a lawyer, testified that John Stetson and Kate Stokes had drawn up a paper and signed it in his presence. It was to the effect that as Stetson and Miss Stokes were about to enter upon a tour together, during which it would be necessary to register on steamboats and in hotels as man and wife, and to be known as such, this paper witnessed that they acknowledged that no ceremony had taken place, and that Miss Stokes would make no claim upon property by reason of this. All the evidence must be in to-morrow.

The Park opened to-night what promises to be a long run for Hoyt's latest play, A Stranger in New York. This production is one to which Bostonians have been looking forward for a long time, because the Hoyt engagement at the Park is sure to be the most prosperous part of the season at that house. Harry Conor and Mary Johnson are specially strong favorites in this city, and both are admirably fitted in the new play, which rumor has it may be the first of a long Hoyt regime at this theatre.

From farce to tragedy is a long step, and Boston sees too little of a serious nature of play not to make the engagement of Henry L. Southwick at the Tremont a conspicuous one. Mr. Southwick has long been a well-known elocutionist in this city, and his occasional performances of standard plays have been so well liked that he was perfectly justified in making a more serious bid for public favor, as he did to-night. The play was Richelieu and Mr. Southwick's interpretation was scholarly and creditable to a more experienced actor. It would not be surprising if the success of his week's stay here should lead to his adopting the stage as a permanent thing. Hamlet, Richard III., and The Merchant of Venice will be given later in the week.

The Strange Adventures of Jack and the Beanstalk opened a return engagement at the Boston to-night, and the advance sale of seats has broken the records of the Boston.

Tannhauser was the opera at the Castle Square to-night. The success of Lohengrin led the management to make another essay into the Wagnerian field and for the first time Tannhauser was given at popular prices. Richie Ling is out of the cast this week, and Payne Clarke is specially engaged for this production. Carrie Rona has signed as a member of the company for the rest of the season, and will alternate the prima donna parts with Clara Lane.

Tony Farrell and Garry Owen is the St. Patrick's week attraction at the Bowdoin Square. It seems odd not to have Joseph Murphy here at this time, but the substitute Irish play is welcome to the patrons of this West End house, and the week should be a good one.

Steve Brodie opened at the Columbia to-night before a rousing house, and he will have a busy week. One day he is going to read the returns of the prize fight at Carson City, and another afternoon he will go out on the street and sell newspapers for charity. Steve knows how to advertise.

This is the last week of E. H. Sothern at the Hollis, and the business is even larger than it was last week. R. N. Stephens, the author of An Enemy to the King, has been in town during the past week as the guest of Mr. Sothern, and a few changes in the earlier part of the play will be made; but the great fourth act, which sets the audience wild with enthusiasm, will not be changed.

Secret Service will close the Museum season with a flourish. The house has been crowded at every performance, and I do not remember a play which has received such unanimous treatment on the part of the critics. Amy Busby has retired from the company, and her place was taken at short notice by Blanche Walsh.

Nat Goodwin and Maxine Elliot will be the next attraction at the Hollis.

John Hare was the guest of the Playgoers' Club last week, and among the other members of the profession present were his son, Gilbert Hare, Mona K. Oran, Frederic Kerr, and Grace Atwell.

William T. W. Ball, the veteran dramatic critic, who recently fractured his arm for the second time, is able to be out again.

Marie Burroughs has been visiting friends in this city.

Edward E. Rose assumed the management of the Grand Opera House to-day. He has had a long experience in theatrical affairs in this city from his connection with the Boston Museum as stage director during the last three years of the stock company, and from his work at the Castle Square, of which he was the first manager. He will make no change in the policy of the house, but he will personally direct the stage productions.

The New Grand has made a change in policy to-day, and returned from straight variety to a combination theatre.

R. A. Barnet is under contract to write the next Cadet burlesque. If the Cadet Armory does not contain a large size portrait of Bob Barnet it will be that Bostonians are lacking in appreciation.

Lawrence McCarthy, manager of the Park, has returned from New York.

It remained for Mildred Aldrich's ever-interesting feuilliton in the *Herald* to tell how Annie Russell first read The Mysterious Mr. Bugle at the Parker House in this city, but the compositor made a funny bull when he said that Miss Russell was to appear as Madeline Lucette in Riley's play of that name. The piece was first heard when Tommy Russell came on to see his sister during the season of Sue.

George W. Magee has been in Boston making arrangements for Rhea's next season in this city. The date and the theatre are not yet settled, but it is said that she will give at least two new plays in this city in addition to Nell Gwynne and a revival of Adrienne Lecouvreur.

Frances Drake gave a trial performance of The Little Abbe at Keith's one day last week, and made a hit. The piece is a dainty bit of French monologue, and Miss Drake proved a success in every way.

The Hasty Pudding Club's play this year is to be a burlesque on The Flying Dutchman, the first and third acts of which pass in New York in the latter half of the seventeenth century, while the second act takes place in Cambridge at the present time. Herbert Schurz, son of Carl Schurz, of New York, wrote a part of the libretto and will play the leading character, and Henry Woodruff will also be a leader in the cast.

The last night of Thoroughbred at the Museum was a lively one outside the stage entrance, because deputy sheriffs were there in search of Henry E. Dixey and Henry M. Pitt. As a result of the fracas Louis Bohner and Allen Taylor were arrested charged with assaulting the deputy sheriffs. They were arraigned in the municipal court and the case was continued for one week.

Professor C. C. Bonnette fell from a trapeze at the New Grand last week, but his injuries were not so serious as to keep him out of the bill for more than one day.

John L. Sullivan's manager, Frank V. Dunn, of the Palace, said that Sullivan will challenge the winner of the fight at the ringside.

George Richards, of A Temperance Town, bet with Eugene Canfield that Corbett would be beaten by Fitzsimmons. The wager was the receipts of the week at the Columbia against $500.

Mrs. A. E. Petremont is going on the stage and will make her debut in this city in The Black Butterfly, a one-act piece, telling the story of a premiere danseuse at the Grand Opera at Paris. She is the daughter of Charles E. Meyer, vice-president of the Orpheus Musical Society of this city, and a cousin of Professor Moses T. Brown of the Boston College of Oratory.

Carmen and Satanella are the two works in preparation at the Castle Square.

Laura Burt in In Old Kentucky is the next attraction at the Boston.

Charles W. Arnold, press agent at the Grand Opera House, resigned with Manager Howard A. Hill, and will cast his interests with him for the future.

Amelia Bingham is the new leading lady of Two Little Vagrants which comes to the Tremont.

Professor Barrett Wendell has written Raleigh in Guiana, a chronicle history in two scenes, and it is to be presented at Harvard 22. The piece is in imitation of the historical plays of the Elizabethan period.

The organization to play The Good Mr. Best will be known as the Rich and Harris all-star company.

Hugh P. McNally's burlesque for the City Club will be based upon the adventures of Captain Kidd.

Without Melba or Eames the Metropolitan Opera company promises to give a varied week, beginning on April 5. Siegfried, Faust, Lohengrin, Carmen and Martha are the works announced for presentation.

William Seymour will probably remain in town all Summer and look out for the business interests at the Tremont.

The defunct Yankee Cruiser was brought to memory last week by the attempt of the *Globe* to get pay from the backer. I wonder if there is any truth in the rumor that the papers have formed a combination so that it will be cash in advance for all ads. and puffs for Summer snaps the coming season. Experientia docet, as they say in Rome, N. Y.

I would not be surprised to hear at any time that Adah Richmond had made arrangements to return to the stage.

A private letter from Chicago tells me that Peter F. Dailey is to close his season there next week.

Odette Tyler has taken a flat in a fashionable avenue for the run of Secret Service. Her example is being followed by others in the company.

Po' White Trash, the one-act piece which Henry Woodruff is to produce on March 25, was written by Mrs. Evelyn Greenleaf Sutherland, the dramatic critic of the *Journal*.

Jim the Penman, All the Comforts of Home, Arabian Nights and Rosedale are among the plays announced for single performances by different organizations of Boston players.

Clarence L. Dean has joined the staff at the Grand Opera House.

Steve Brodie is to have a new play next season.

JAY BENTON.

BALTIMORE.

A Black Sheep—The Great Diamond Robbery—Other Bills—Notes and Gossip.

(Special to The Mirror.)

BALTIMORE, March 15.

Hoyt and McKee's company in A Black Sheep at the Academy of Music drew a large audience this evening. The prospects are favorable for a week's good business despite the Lenten season. Otis Harlan is as entertaining as ever and the remainder of the cast is up to Hoyt's high standard. A Black Sheep will give place to Jack and the Beanstalk.

The Great Diamond Robbery, A. C. Wheeler and E. M. Alfriend's sensational play, was produced by a splendid company at Ford's Grand Opera House, and proved in every way as attractive as when it did such large business last season at The Academy. The interest of the play, apart from its sensationalism, lies in the faithful reproduction of many famous localities in New York. The authors have surrounded these scenes with an atmosphere of verity, causing them to be instantly recognized by those who have visited the metropolis. The cast includes the following players: Madame Januschek, Annie Yeamans, Louis Cosser, Fanny Cohen, Cora Edsall, J. E. Whiting, George C. Boniface, T. M. Hunter, Edward Ames, Gustave Frankel, James Bevins, E. A. Locke, and J. H. Cossar. Caroline Miskel Hoyt in A Contented Woman will follow for a return engagement.

At the Halliday Street Theatre, Gus Heege presented his latest play, A Genuine Gentleman. Mr. Heege gives an entertaining portrayal of Swedish character and is supported by a capable company. Next week, The Span of Life will be the attraction.

Fred Hallan and Mollie Fuller made such a success at the Auditorium Music Hall that they have been engaged to present their sketch for two weeks in the near future.

Burt Dasher has been in town all week looking after the interests of A Black Sheep. He has been the guest of Manager Tunis F. Dean.

Creston Clarke's company rested last week. Mr. Clarke and his wife went on to Philadelphia, but most of the company remained here.

Odell Williams, of The Heart of Maryland, spent a few days with us last week. He was playing in Washington, and Mrs. Williams was with Miss Francis of Yale at Ford's. Miss Francis of Yale, by the bye, is a strikingly funny comedy, and I predict a long run for it when it is put on in New York. Mr. Girardat and Miss McVicker are the principal laughter makers. Charles Frohman witnessed the performance on Wednesday evening. The play was written by Michael Norton, a brother of Martha Morton, the successful playwright, and was designed for Etienne Girardat.

Martha Morton spent last week in the city. Her purpose in being here was to see what could be done towards shortening her play, A Bachelor's Romance, in which Sol Smith Russell was appearing at the Academy.

HAROLD RUTLEDGE.

THE LAST ACT IN THE PLAY.

An Elegant Diamond Star, Containing 49 Gems, for Sale at a Great Sacrifice.

In a safe deposit in this city there reposes a beautiful diamond star, peacefully resting after a tempestuous history. The centre stone is a handsome diamond weighing about 15 carats, and it is surrounded by 48 diamonds, varying in size, and forming a sixteen pointed star of the first magnitude, a jewel fit to decorate the highest type of beauty, and throw Jupiter himself into a jealous rage at its scintillations. It is for sale at a bargain. Address Diamond Star, care DRAMATIC MIRROR.

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DRAMATIC MIRROR
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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - MARCH 20, 1897

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—AT PINEY RIDGE.
BROADWAY—EL CAPITAN.
DALY'S—ADA REHAN.
EMPIRE—UNDER THE RED ROSE, 2:30 P. M.
FIFTH AVENUE—MISSES MADDERN FISKE.
FOURTEENTH STREET—CHAUNCEY OLCOTT.
GARDEN—HEARTSEASE, 2:30 P. M.
GARRICK—NEVER AGAIN, 2:15 P. M.
GRAND OPERA HOUSE—MAGGIE CLINE.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—MY FRIEND FROM INDIA, 2:30 P. M.
HERALD SQUARE—THE GAY WHITE PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 2:15 P. M.
KNICKERBOCKER—THE SWORDMAKER, 8 P. M.
LYCEUM—THE MAYFLOWER.
MURRAY HILL—EDWARD HARRIGAN.
STAR—THE BOYS OF KILKENNY.
TONY PASTOR'S—VAUDEVILLE.
WALLACK'S—FOR BONNIE PRINCE CHARLIE.
WEBER AND FIELDS'S—VAUDEVILLE.

BROOKLYN.

AMPHION—THE LADY SLAVEY.
COLUMBIA—SOUBRETTES.
COL. SINN'S MONTAUK—ROSEMARY.
PARK—THE ISLE OF GOLD.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

AN UNSETTLED QUESTION.

MANY persons assume that women who wear high hats in the theatre do so maliciously and with intent to hinder the view of those behind them; and the same persons pretend to believe that men go out between acts solely for the purpose of getting liquid refreshments whose odors betray. But natural pride in their millinery, untinged by malice as to those behind them, moves most women who wear big hats; and of the men who move out of the aisles between the acts there are many who cannot stand the cramped positions they are forced by narrow passageways and uncomfortable seats to assume during the play, and who seek freedom of movement in the lobbies. When theatre managers make their seats more comfortable and their aisles wider the restlessness of men will subside; but of course these matters of convenience do not relate at all to women's hats, which it is not intended here to discuss.

A critic in a neighboring city offers a remedy for the trouble of which women complain in the theatre. He says: "Let ladies and gentlemen accompanied by ladies ask for seats in the middle of the row, so that they may not be disturbed. Let the ticket-seller always hand out seats off the aisle to ladies, unless they give evidence of an unfortunate prejudice in favor of the aisle, and demand seats there. Let men coming to the theatre alone or with other men ask for and be given, whether they ask for them or not, seats on the aisle. In this way there will be less disturbance of the ladies and the unhappy gentlemen, who must perforce keep their seats for three weary hours, and those who choose to promenade between the acts, will not be forced to crawl across laps, which is not less a nuisance to those who pass out than it is to those whom they make uncomfortable."

This method would solve the matter if it could be adopted, but unfortunately it is impracticable for various reasons. It remains for some manager to erect a model theatre that will meet the requirements suggested. But perhaps if a model theatre should be furnished, a model audience would still be wanting.

AN ASYLUM ESSAY.

THE State Homœopathic Hospital at Middletown, maintained by the commonwealth for a number of the insane who are subject to public care, is one of the most interesting institutions of its kind in existence. This is said without prejudice against any kindred institution whose conduct may be according to the tenets and the practices of any other medical school.

The inmates of the Middletown institution publish a paper called *The Conglomerate*, which is a credit to them and to their hospital. It is well named, for it embraces as many topics as the *fin de siecle* Sunday newspaper, and withal it is as lucid as most publications of the sort here compared with it. *The Conglomerate* for March 10 is at hand. Its leading article, written by PETER VAN TUBE—whether this be an asylum name or a bona fide cognomen does not appear—is entitled "In Defense of the Stage." PETER VAN TUBE has also in this number two poems, one on "The Horrors of War" and the other called "Nothing but Gin," and there is other matter in the issue that gives token of his literary versatility. But time and space permit notice only of his essay in defense of the theatre.

Mr. VAN TUBE believes "there is no other profession that is obliged to suffer so much unintelligent criticism as that of the stage;" and he in some detail discloses the routine and exacting features of an actor's life, evidently to prove that the actor is not the favorite of fortune that some persons would seem to imagine. "An actor," he says, "will sometimes remain in the theatre from midnight until sunrise while some important act is being perfected." And to show how the actor in this does not differ from those earnestly occupied in other vocations he adds: "But at the same time literary men are preparing their copy for the press, merchants are casting up their accounts, factory hands are working overtime, and architects are putting the finishing touches to hurried drawings. It is said that rehearsals are wearisome. So they are. There is much tedious waiting, and there are lines to be repeated until you are sick of them, and parts of scenes to be rehearsed *ad nauseam;* but does not the seamstress grow weary over her interminable stitching and the accountant long to close his ledger? Let the actor be thankful that he is not compelled to sit before a mortar and grind diamond dust all day, and let him think of the clerk who grows weary over innumerable columns of figures, and remember that his is not the only monotonous occupation."

The asylum essayist continues in this way, concluding that the stage is better than most persons will admit, and that the actor's occupation has no greater risk in employment than other occupations, while it is no more subject to monotony than many others. The article is based on merely practical ideas of work and reward, and pays no attention to the inspiration of applause, the variety of pleasing experience, that audiences contribute to the actor's life, or the higher satisfactions that follow achievements beyond the commonplace on the stage. Yet as it stands, Mr. VAN TUBE'S article is a remarkably sane and well-digested effort to come from an asylum.

A FRENCH theatrical journal says that SARDOU has in hand no fewer than four plays destined for the English and American stage; that he will not accept any more foreign commissions until he has completed these plays; and that he has recently confessed that he has enough plots in his notebooks to last him for the rest of his life. It is to be hoped that none of the four plays in process of making will be as weak and ineffectual as his Spiritisme, and that this master of stagecraft will be generous and skilful enough with his theatrical memoranda to invoke the thrills that his drama used to cause.

THE informal appearance, in a current farce-comedy the other evening, of one of the minor officials of this municipality whose alleged dialect and comic attributes, developed in the performance of his regular duties have furnished the daily newspapers with material for amusement, would indicate that this public servant takes his natural gifts for drollery seriously. Perhaps he, too, will try to star when his term expires.

RELEVANT evidence of the appreciation which the church is showing for the nobler demonstrations of the theatre at a time when churchmen themselves are disintegrating the foundations of religious faith is discovered by the project of a Western protestor who declares that HAMLET was an evangel, and who is preparing to produce the SHAKESPEARE play in houses of worship.

PERSONALS.

JONES.—Henry Arthur Jones's latest play, The Physician, called "a piece of serious interest," will soon be produced at the London Criterion with Mr. Wyndham in the chief part.

COGHLAN.—Charles Coghlan has been offered by Herbert Beerbohm Tree the part of Brutus in Mr. Tree's forthcoming London revival of Julius Cæsar. But Mr. Coghlan will continue in his present role in Tess of the D'Urbervilles.

OLCOTT.—Chauncey Olcott sang at a concert given last Sunday evening at the Bijou Theatre, Brooklyn, in aid of the Rev. John J. Woods.

MODJESKA.—A portrait of Madame Helena Modjeska, painted by George Burrette Waldo, is exhibited by Frederick A. Chapman at 391 Fifth Avenue, in this city. The work is one of great beauty, of admirable fidelity to its subject, and represents the highest form of the portrait-painter's art.

LASSALLE.—Jean Lassalle has secured from Barnabee and McDonald the French rights to the Bostonians' new opera, The Serenade.

CARLETON.—Henry Guy Carleton has been discovered as the adapter of the successful French farce, Never Again.

RUSSELL.—Ella Russell, the American singer, who has won much praise abroad, arrived last Sunday from Europe, and will be heard at the New York Symphony concerts next Friday and Saturday.

IRVING.—Sir Henry Irving has cabled his representative in this country that the sensational reports alleging a disagreement between himself and Ellen Terry are wholly without foundation.

HAINES.—Mary Haines, who understudied Annie Russell in the memorable Madison Square Theatre production of Elaine, has been engaged for the ingenue role in L'Arlesienne.

GREY.—Katherine Grey and Irene Perry have fled from March winds to the Hotel Ponce de Leon, at St. Augustine, where they are appearing as typical Summer girls.

DAMROSCH.—Walter Damrosch gave last Thursday morning, at the Waldorf, his second lecture about the Wagner operas, reciting in English the words of Tristan und Isolde, and playing the principal motives at the piano.

ARCHER.—Belle Archer, the pretty widow in A Milk White Flag, has been requested to go to San Francisco in April at the end of the present season to pose for a prominent photographic artist in a series of high art portrait studies from life.

WILLIAMSON.—Mrs. J. C. Williamson (Maggie Moore) arrived last week from Europe on her return trip to Australia, where she has made her home for some fifteen years. Mrs. Williamson proceeded Westward on Friday.

HARNED.—Virginia Harned may star next season in a revival of The Dancing Girl, in which play she appeared with marked success in E. H. Sothern's company.

CLAXTON.—Kate Claxton contemplates a revival of Frank Harvey's melodrama, The World Against Her, in which play her impersonation of Madge Carlton was as much applauded, a few years ago, as was her Louise in The Two Orphans.

EUSTACE.—Jennie A. Eustace has been specially engaged to play an important role in The Pilgrim's Progress, which has been revived at the Olympic Theatre in London.

EAMES.—The contract for Madame Emma Eames to appear in London for the season at Covent Garden, commencing next May, has been signed by Maurice Grau, representing the Grand Opera Syndicate, headed by Earl de Grey. It has been announced that Madame Eames will open the first night of the season, appearing as Elizabeth to the Tannhäuser of Van Dyck.

NETHERSOLE.—Olga Nethersole gave a charity concert at Cleveland last Thursday, she taking up a collection assisted by her collie who carried a basket into which contributions were dropped.

PARKER.—Louis N. Parker, author of The Mayflower, will sail to-morrow (Wednesday) for England to arrange for a London production of the play in which Murray Carson, Mr. Parker's collaborator in Rosemary, will appear. Mr. Parker has been so delighted by his first visit to America that he contemplates spending hereafter half of each year in this country.

CARTER.—Mrs. Leslie Carter, who was ill last week at Washington with acute laryngitis, was able to resume her part in The Heart of Maryland last Friday evening.

SEABROOKE.—Thomas Q. Seabrooke was unable to appear last Friday at Toronto, owing to an attack of grip. The actor was confined to his hotel, and it was feared that this week's engagements might be cancelled.

CLEMENT.—Clay Clement, who has been seriously ill, resumed his tour at Syracuse last Friday.

QUESTIONS ANSWERED.

No Replies by Mail.

MARY C. HANLON, Poughkeepsie, N. Y.: Address a letter to Miss Eleanor Calhoun, care of *The Stage*, London, England.

HAROLD CAREW, Columbus, Ohio. Spiritisme is apparently to go on the road this season, as the piece is being played in Brooklyn this week.

JOHN D. GILBERT, Chicago, Ill.: The amendment to the copyright law in regard to the protection of plays operas and dramatic property in general, was published in the issue of THE MIRROR dated Dec. 19, 1896.

A. D., New York city: 1. Madge Lessing is a member of the Jack and the Beanstalk company. 2. The home residence of Joseph Jefferson is at Buzzard's Bay, Mass. Therefore you are right; he cannot be said to live in New York city. 3. Della Fox is not married.

STUDENT, Chicago, Ill.: Local color, when used in connection with the drama, refers to distinct characteristics or peculiarities of the place, country or period of the play in question, and likewise to the peculiarities and individuality of the dramatic characters that belong to said place, country or period. The country characters in The County Fair and Shore Acres, for instance, must talk like New Englanders and not like Westerners or Southerners and the scenic environment must be typical of New England farm life in order to give those plays the requisite local color. 2. Atmosphere refers to the surrounding element or influence, social or moral, and is not interchangeable with the term "local color," which refers more especially to the manners, customs, speech and scenic environment of the place or period treated in the play in question, while "atmosphere" is the artistic reproduction of the intellectual or moral environment and thus constitutes the pervading influence of the dramatic theme. 3. "The Actor's Art," by Gustave Garcia, published in London by Thomas Pettitt and Company in 1882, might be of some assistance to you. The chapter "On Passions and Feelings" is devoted to "Analyses of Feelings and Conditions of Mind, Expressed by the General Attitude of the Body." Write to Franklin H. Sargent in regard to works that treat of the scientific phase of pantomimic art. He has a number of such works in his library, and could give you their exact titles. His address is Carnegie Hall, New York city.

A. F. N., Montreal, Canada.—Will THE MIRROR kindly give through its valuable columns of "Questions Answered" the dates of birth, death, origin, and short sketch of: 1. Harry Kennedy. 2. Harry Kernell. 3. George S. Knight. 4. Pat Rooney. 5. W. J. Scanlan. 6. Billy Emerson.

1. Harry Kennedy, whose full name was William Henry Kennedy, was born in Manchester, England, in 1855. He died of Bright's disease in Brooklyn, N. Y., on Jan. 3, 1894. He taught school for a short time in Manchester but soon abandoned that vocation to become a sailor. Tiring of a seafaring life he began to give exhibitions of ventriloquism. Then he joined a prestidigitateur, with whom he went on a tour of the Canadian provinces. He made his first appearance in New York city at the Theatre Comique on Dec. 14, 1874. He subsequently traveled with Haverly's Minstrels, was a member of Tony Pastor's company, played with the San Francisco Minstrels, and appeared with many other organizations. In 1890 he opened "Harry Kennedy's Theatre" (formerly Poole's Theatre) in New York city as a vaudeville house, but the venture was not successful. In addition to his acquiring fame as a ventriloquist Mr. Kennedy was well known as a popular song writer. He wrote over two hundred songs, including "Empty is the Cradle," "A Flower from Mother's Grave," "Little Empty Stockings," "Hush, Don't Wake the Baby," "Mollie and I and the Baby," "Say Au Revoir, But Not Goodby" and "When Peggy and I Are Wed."

Harry Kernell was born of Irish parents at Philadelphia, Pa., on Jan. 1, 1848. He died on March 13 1893, of paresis, at Bloomingdale Asylum, New York city. When the civil war broke out he became a drummer boy. In 1867 he joined John O'Brien's circus as a clown. After that he drifted into vaudeville as an Irish comedian and was the originator of the stage type known as the "sidewalk Irishman." He was twice married, first to Kitty O'Neill, the jig and clog dancer, afterwards to Queenie Vassar. His brother, John Kernell, was associated with him on the vaudeville stage for a number of years.

2. George S. Knight, whose right name was George Washington Sloan, was born on Nov. 6, 1850, at Parkesburg, Pa., and died at Philadelphia, Pa., of progressive paralysis, on Jan. 14, 1892. He made his first appearance in 1870 as a German dialect comedian at the Walnut Street Theatre, Philadelphia, on the occasion of a benefit tendered to Annie Graham. Shortly afterwards he joined Washburn's Last Sensation, being engaged to do his German dialect specialty and wooden shoe dancing. In 1870 he was connected with Collins, Holmes and Mortimer's Minstrels. He was in the stock at Tony Pastor's, New York city, for a long period. In 1875 he played the title role in Earl Kilne at Wood's Museum, New York. In 1877 he made a hit in George Fawcett Rowe's drama, Fifth Avenue, produced at Booth's Theatre. The same year he appeared as Capt. Dietrich in Evangeline, and also made his debut as a star in a dialect play called Otto. He starred in Otto with great success for six years, but the profits of that play were entirely swallowed up by his attempt to make a success of Baron Rudolph. In 1885 in conjunction with Scott Marble he wrote Over the Garden Wall, a farce-comedy, in which he made $75,000 in four years. Nearly all of this amount was lost in his determination to make a success of a second version of Baron Rudolph, which was produced at the Fourteenth Street Theatre, New York, in 1887. He was married on Nov. 23, 1875, to Sophie Worrell, who survives him.

4. Pat Rooney, whose right name was Patrick James, was born in Ireland in 1845, and died in New York city, March 28, 1893. He was brought up in Birmingham, England. At the age of fourteen he showed signs of becoming a clever dancer, and for a dozen years he was a favorite in the English music halls as an Irish singer and dancer. In 1871 he came to America, and made his American debut at Mortimer's Variety in Philadelphia. He made his first appearance in New York in October, 1873, at Tony Pastor's Theatre, and attained great popularity. He had a peculiar walk which had many imitators, and he possessed a rich brogue. His most popular songs were "Pretty Peggy," "Dancing Round with Julia," and "Muldoon, the Solid Man." In 1875 he organized his own variety company. In 1880 he made his debut as a dramatic star in Pat's Wardrobe, and continued to play in that piece until the season of 1891-92, when the play was revised and renamed Lord Mooney. In 1875 he married Josie Granger, by whom he had four children, three girls and one boy. Katie Rooney, who was the soubrette of his company for a number of years, was his step-daughter. His daughter Mattie traveled with him as a soubrette during the season in which he died.

5. William J. Scanlan was born of Irish parents at Springfield, Mass., on Feb. 14, 1858. As a boy he developed a pleasing voice, and became known throughout New England as Master Willie, Boy temperance lecturer and singer. About 1868 he went to Harry Hill's old place, at Crosby and Houston Streets, New York city, and sang for two years, being billed as Master Willie, the sweet singer. He next drifted into the variety business, and, forming a partnership with Tim Cronin, traveled for some time playing little sketches. He starred with Minnie Palmer for two years in musical comedy. After that he starred in Bartley Campbell's Friend and Foe for two seasons. In 1881 he was taken up by Augustus Pitou, who starred him in The Irish Minstrel, Shane Na Lawn, Myles Aroon, and Mavourneen. In December, 1891, he began to show marked symptoms of paresis, and on Jan. 7 he was removed to Bloomingdale Asylum for the Insane, where he is being taken care of at the present writing. Mr. Scanlan wrote many songs that became extremely popular, including "Push-a-Boo," "My Nellie's Blue Eyes," "What's in a Kiss?" and "Plain Molly, O."

6. William Emerson is a native of Ireland, and was born in Belfast on July 4, 1843. He was brought to this country when two years old, and, as a boy, lived in Oswego, N. Y., for several years, where he was known under his own name, William Redmond. He made his first stage appearance at Coombs's Hall, Washington, D. C., in 1857, as a member of the Joe Sweeney Minstrel Troupe, being engaged as a boy ballad singer and jig dancer. From 1859-63 he performed almost altogether in music halls. In 1864 he joined Roberts and Wilson's Minstrels in Washington, and he has been in minstrelsy almost ever since, the only notable exception being a season in 1866, at the Varieties, New Orleans. In 1870 he put Emerson's Minstrels on the road, and in November of that year opened with his company in San Francisco, where he became a great favorite. For several years he and his wife alternately managed Emerson's Opera House in that city. In the palmy days of negro minstrelsy "Billy" Emerson was considered the strongest card in that line of amusement, and not only demanded but received $300 a week as an end-man.

THE USHER.

The probabilities seem to be that James A. Bailey will get Madison Square Garden. It has been a cherished project of his for some time past, and he is desirous to establish in this city a Winter circus which would vie with similar entertainments in Paris.

Mr. Bailey made a strong effort to secure the Garden some time ago, but he was unable to obtain enough votes of the stockholders then to carry his plan through.

He is more likely to be successful now, as the gentlemen who own the big building have about reached the quitting stage.

✤

Applications for tickets for the dinner of the American Dramatists Club and Managers to the representatives and senators who fought for the anti-pirate amendment to the copyright law are pouring in, and in response to the general demand the committee in charge has extended the scope so that outside of managers and authors all representatives of allied callings are permitted to subscribe. The result will be a very comprehensive gathering at Delmonico's on Saturday night. The subscriptions, which Daniel Frohman is receiving, will close on Wednesday.

✤

Nixon and Zimmerman, prominent members of the theatrical syndicate, start this week on a tour which will embrace a visit to their various theatres in the West.

The purpose of the trip, I am told, is to exchange views with local managers on certain phases of the questions which are at this moment exciting widespread interest among the stars and managers of traveling companies. They will go as far West as Kansas City.

Between the present date and the opening of next season a good many new developments may be looked for in connection with the syndicate scheme and its opposition.

✤

J. H. R. writes: "If you want to form an idea of the number of readers THE MIRROR has in the Cooper Union district just call down at the reading room of that institution at stand No. 15 any day and at any hour and you will have to wait your turn just as you would in a barber shop. The consequence is that after a day or two it is soiled and in rags.

"Nor do they stop there. Vandalism is a common occurrence notwithstanding there is a conspicuous notice in plain view which forbids mutilation of any kind.

"There are a great many actors this season who can't afford to buy a MIRROR, cheap as it is, and this convenience and kindness of THE MIRROR should not be abused."

✤

The Playgoers' Club, of Boston, although it is supposed to have some relation to criticism, is peculiarly sensitive to criticism of itself, I am told.

A prominent star was introduced to the Club not long ago, and after he had withdrawn the members proceeded to discuss—not his art, but the cut of his vest.

On another occasion two members of a company were entertained by the Club. They were praised unqualifiedly for their acting, while the absent members were roasted to a deep brown!

Such, it seems, are the idiosyncrasies of this delectable Beantown inst'tution.

✤

The Ellsworth bill to restrain newspapers of this State from publishing portraits or cartoons and providing a penalty of one year's imprisonment and a fine of $1,000 for violations like most pieces of crank legislation has behind it the intention to protect citizens from what in some cases has become an abuse; but it is nevertheless a foolish and undiscriminating bill as it stands.

No doubt many persons have had the privacy of their faces violated under exasperating circumstances by the daily press, but as a rule the portraiture of the papers is a greater offense against art than against anything else.

The most curious feature of the Ellsworth bill is that there is a great probability of its passing the legislature and becoming a law.

✤

Rose Eytinge was asked the other day if she had ever acted with Forrest.

"No," answered Miss Eytinge, "Forrest came in with Genesis and I came in with the New Testament."

A young woman, an actress in her first season, added, "and I came in with Revelations."

"If you did," said a bright young woman who was of the party, "you must have got yourself disliked."

✤

Mrs. Potter writes me from Auckland, where she was playing in January, that it is one of the most prosperous communities south of the line.

The large gold fields that have been opened out there within the past two years, she states, are chiefly responsible for this. These same gold fields, it is believed, will soon prove as richly paying as those in South Africa.

Mrs. Potter sends word that she is well and happy.

✤

There are many actors, managers and dramatists who will be glad to know that it is beyond doubt now that General Horace Porter will be our next minister to France.

General Porter is one of the most discriminating playgoers in this city. He is a musician, a fine judge of acting, and there is no one whose verdict on a first night is more to be depended upon.

During his long membership in the Lotus Club General Porter has been brought into contact with many of the leading actors of both this country and England, and it is pleasant to know that a man who is so perfectly fitted for the eminent post of representing this country in our great sister republic of Europe, and who as orator, linguist, soldier, statesman and man of the world, stands in the front rank of Americans, is also a keen and generous sympathizer with the aims and people of our stage.

EDWIN FORREST LODGE.

The Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, propose to have an "at home" in their handsome rooms at No. 166 West Forty-seventh Street on Sunday evening, April 4. Various features, including vocal and instrumental music, recitations, etc., will be provided for the entertainment of the members and their guests, supplemented by a generous luncheon. This will be the first of a series of such functions proposed by the Lodge, with a view to bringing the advantages of membership to such of the profession as have not yet availed themselves of them.

Edwin Forrest Lodge, in a quiet and unostentatious manner, is steadily doing good and charitable deeds, either in caring for the sick, burying the dead, or providing for the disabled, and is anxious to extend its usefulness in all these directions.

Cards of invitation may be had of any of the committee, which consists of J. J. Spies, Mark Price, Adolph Bernard, Tony Pastor, Frank G. Cotter, and Henry Simon.

CHARLES KLEIN GOING ABROAD.

Charles Klein, the playwright, will sail on April 24 for Europe. To a MIRROR representative Mr. Klein said yesterday: "I shall spend several months on the other side visiting London, Paris and Berlin. I expect to be at London when De Wolf Hopper is there, and to assist in arrangements for the English production of El Capitan. To Marie Tempest, I shall read my new comic opera, The Bride Elect, which contains an especially strong part that I am hopeful to persuade her to play. John Philip Sousa has composed much of his best work in the score of this opera, and he is enthusiastic about it. At Paris and at Berlin, besides other business commissions, I shall consider the matter of productions, in those cities, of The District Attorney and El Capitan, applications having been received for the French and the German rights to these works. Heartsease I shall take also to submit to George Alexander at London."

THE ACTORS' FUND BENEFIT.

The annual Actors' Fund benefit, which will occur at the Broadway Theatre, March 28, will be an unusually impressive affair. Those participating in the performance will include Olga Nethersole in a scene from Romeo and Juliet, with James K. Hackett; John Drew in a new one-act play, with Maude Adams; Julia Marlowe, in a one-act play, with her company; Mrs. Fiske, May Irwin in special selections; Beatrice Herford, the monologue artist; the Lyceum company, with Messrs. Gottschalk, Wheelock, Misses Florence and Tyree; and Marshall P. Wilder. Seats will be on sale at the Broadway Theatre, commencing Monday, March 22. It is the one annual performance in which all actors and actresses are glad to participate, because it is a charity which affects their own profession.

THE BOGUS WOODS CAUGHT AGAIN.

Dave H. Woods, manager of Waite's Comedy company, Western, writes: "I am very happy to be able to inform you that the person who has been using my name for swindling purposes for several months past has been landed in Paducah, Ky., where he represented himself as the agent of Ringling Brothers' Circus. He swindled a hotel landlord but was arrested and appealed to the local lodge of Elks, claiming to be a member of Altoona Lodge 102. Through this agency I was apprised of the affair, and the latest advices are that he is sure of a five year engagement under the auspices of the State of Kentucky, with no agent's commission to pay."

THE SIGN OF THE CROSS CLOSES.

The American tour of William Greet's company, presenting The Sign of the Cross, closed at the Montauk Theatre, Brooklyn, last Saturday evening. The company, with one exception, will sail for England to-morrow (Wednesday) to tour the provinces for four or five weeks before closing its season. Alida Cortelyou, one of the few Americans in the company, who made a pronounced hit by her performance of the difficult part of the Lady Berenia, has preferred to remain in this country.

MISS NETHERSOLE'S MARRIAGE.

It is announced that the marriage of Olga Nethersole and Dr. Stuart Oliver will take place in London in July. Miss Nethersole will remain on the stage. Dr. Oliver recently came to this country, and took some part in the inauguration at Washington on March 4 in connection with the English diplomatic office. He visited Miss Nethersole in Cleveland last week. Dr. Oliver was formerly in the East Indian service, and some years ago met Miss Nethersole in Australia.

NELSON WHEATCROFT'S ESTATE.

Application was made to the Surrogate's office last Friday for letters of administration to be issued to Adeline Stanhope Wheatcroft, widow of the late Nelson Wheatcroft. The estate of the deceased actor is valued at $25,000, which amount includes the Empire Theatre Dramatic School. Mr. Wheatcroft left no will. His widow and four-year-old son are the only heirs.

THE EMPIRE SCHOOL.

The next exhibition of the Empire Theatre Dramatic School will take place on April 6.

DRAMATISTS MOURN THEIR LOSS.

At the regular meeting of the American Dramatists' Club, held last Saturday evening, the following resolutions were adopted:

WHEREAS, Nelson Wheatcroft, First Vice-President of the American Dramatists Club, died on Wednesday, March 3, 1897, it is

Resolved, By the Club, that this association has lost a most efficient officer, who has done much for its welfare and for the pleasure of its members; but that these considerations are entirely overshadowed by the sense of personal loss which his fellow members feel; and, that such gentleness, courtesy and kindness of heart as his, combined with his sincerity and dignity of character, are the most valuable qualities by which a man can contribute to the growth and prosperity of a society like this.

Resolved, That the members of the American Dramatists Club, hesitating, yet sincerely wishing, to express their sympathy, hope that Mrs. Adeline Stanhope Wheatcroft will find relief and the distraction of labor in continuing the important work, which had enlisted the energies and the pride of her late husband as a teacher of art; that the School of Acting founded by Mr. Wheatcroft has become a significant and useful feature in the artistic life of New York; and that it will be a worthy monument to his memory.

Resolved, That these resolutions be expressed and a copy signed by the officers of the Club be sent to Mrs. Wheatcroft by the corresponding secretary.

NOT PAID TO THE FUND.

The Actors' Fund reports that several traveling managers are in the habit of deducting ten cents weekly from the salaries of the members of their companies for the benefit of the Fund, which they fail, however, to turn in to the treasury of the Fund. One instance mentioned is that of the Paris Gaiety Girl company, which, under the management of Picket and Hood, is now touring the New England States. Ten cents a week has been taken from the salaries of the nine members of this company for several weeks, but the six dollars, the amount of the total deductions, has not thus far been received by the treasurer of the Fund.

MILTON NOBLES' NEW PLAY.

Milton Nobles' new play, Under Martial Law, was produced by Jacob Litt at the Grand Opera House, St. Paul, last Sunday evening. The theatre was crowded, and the play and its excellent cast made a strong impression, being received with enthusiastic applause.

PROFESSIONAL DOINGS.

Phil McFarland, of Conroy and McFarland, after four weeks' illness with the grip is again able to be about.

Reports of the prize-fight at Carson City will be announced from the stages of several city theatres at the St. Patrick's day performances.

The Bostonians arrived yesterday from Chicago in a special train of seven cars.

Sadie Stringham, Anna Robinson, and R. Paton Gibbs are engaged for The Tarrytown Widow, which will open at Providence next week.

John Glendinning revived Rough and Ready at Belfast last Saturday.

W. F. Henderson, of the Henderson Comedy company, suffered a broken leg by a railroad accident near Hazleton, Ind., March 11.

Anton Seidl probably will conduct orchestral concerts at the new Astoria Hotel next season.

William H. Sherwood, manager for John L. Sullivan, passed through the city last week on his way to Carson City.

Guido Marburg was offered a leading role in The Tarrytown Widow, but preferred to remain in the city as he is on dramatic work requiring his presence here.

Warren G. Richards, the monologue entertainer, will go this week to Philadelphia, for several special engagements.

Manager Fish, of Forepaugh's Theatre, Philadelphia, made a flying trip to New York last Friday, and through his agent, J. J. Spies, engaged a company to produce The Wages of Sin. The cast will include Herbert Carr, Myron Leffingwell, John Martin, Albert Roberts, Harry Pearson, John Walsh, Florence Roberts, Florence Stone, Lizzie McCall, Clara Knott, and Catherine Angus.

Iva Donnett has rejoined Dan McCarthy's company.

Clarence L. Dean, press agent of the Olympic, the Haymarket, and the Chicago Opera House, will join the Barnum and Bailey Circus as press agent, a position which he regularly holds during the Summer months.

The Australian rights to The Little Pauper and Chick, by Howard P. Taylor, have been acquired by Maggie Moore Williamson, who will present them in Melbourne and Sydney during the month of April.

Frank P. Murtha of the Murray Hill Theatre, who was mentioned as a probable member of Governor Black's staff, has been offered a Government position under the new administration, but his business interests forbade acceptance.

John Daly Murphy has been engaged by Stewart Allen for the Summer stock company at Fairmont Park, Kansas City.

R. C. Chadsey, the cyclist, who appeared with Sherman and Randolph's Twentieth Century Show, and who has been connected this season with the Fifth Avenue Theatre, will give cycling instruction in this city after April 1.

Only a Farmer's Daughter was presented in England at Birkenhead, Feb. 22.

Gerald Griffin will appear at the vaudeville houses in a new sketch by Edwin Owings Towne.

Charles Buckley has been engaged for 1900.

Samuel Kingston has returned from Europe.

The congregation of St. Stephen's Church in Forty-sixth Street are said to be endeavoring to obtain possession of Transfiguration Chapel, in the Boulevard, the uptown adjunct of The Little Church Around the Corner.

Jerome H. Eddy's testimonial entertainment will occur at the Fourteenth Street Theatre next Sunday evening.

Lytell's My Friend from India company closed at Ottawa on March 10 and returned to New York last Friday.

E. J. Heron and Lottie Williams have left Morosco's San Francisco Grand Opera House company.

Emily Soldene is in Australia.

Lyster Sandford will go abroad for a Summer of dramatic observation and study. After June 1 his address will be care Low's Exchange, London.

The Sign of the Cross will return to America in the Autumn for an extensive tour. Two English companies may be sent to this country.

Frank Camp and Stella Blair, members of J. C. Lewis's Si Plunkard company, were married at Coshocton, O., on March 4.

Gus C. Weinberg, the song writer, at present comedian of Hopkins's stock company, St. Louis, was called to Milwaukee to the bedside of his mother, who died there March 6 after a long illness. Mr. Weinberg will return to St. Louis, March 1, reappearing in Shenandoah.

Maurice Brennan and M. M. Murray have joined A Romance of Coon Hollow company.

Angel Sumner has returned to town owing to the closing of My Wife's Friend company in Syracuse on March 6.

The second week of the Damrosch opera season began last night, when Lillian Nordica and Lilli Lehmann appeared in Lohengrin. The Magic Flute will be sung this (Tuesday) evening, and Tristan and Isolde to-morrow evening.

Babu Sukhl, of Agra, India, is said to contemplate an American conjuring tour.

Bernhard Vorwek, a Berlin player, has been engaged for the Irving Place Theatre company next season.

Leonora Bradley has been engaged to play her old part of Aunt Lethe in In Old Kentucky.

Alma Chester is to star at the head of her own company next season. O.W. Dibble will manage her tour.

At the close of the performance of Little Miss Chicago in Chicago last Wednesday night Vernona Jarbeau received a diamond necklace consisting of eleven large stones in knife setting, held together by tiny gold chains, and valued at $1,000, a diamond aigrette of twelve gems, and a diamond collar button of unique design.

Plunkett Greene, the English basso, will arrive next week from Europe.

Wilhelm Mertens of the Damrosch opera forces has been engaged for the Berlin Imperial opera.

Rehearsals commence this week for the oratorio chorus to sing at the music teachers' national convention in June.

The Metropolitan Permanent Orchestra played for the first time under Adolph Neuendorff at Carnegie Hall, last Sunday evening. The soloists were Madame Ruth Yebba and Clementino de Macchi.

Maude Harrison was called to Philadelphia last week to play the part in The Squire of Dames left vacant by the withdrawal of Annie Irish.

Katie Mason-Widner, widow of Augustin Daly's late leader of orchestra, is seriously ill at her residence in this city.

Mrs. C. D. Hess, who died in Washington on March 7, was the sister of Leonard Grover, not the daughter, as reported. Mrs. Hess was also a sister of Mrs. Louise Rial.

Mrs. Ida Jefferies-Goodfriend has been suffering the past week from the grippe.

E. S. Willard has had considerable trouble with the ladies of his company, two of whom have been on the sick list. Maude Verner was taken ill and Maude Hoffman was engaged to fill her place until she should recover. Miss Hoffman sustained injuries from a fall, and is also unable to appear. Olga Brandon, the leading lady, is the only one thus far who has not been on the sick list. Mr. Willard has a very large company and a vacancy is soon filled.

Faurot's, Lima, O. Address H. G. Hyde for time after May 1. Improvements throughout.—*Adv.*

A rumor is going the rounds, principally in the Boston newspapers, to the effect that John Frees, of May Irwin's company, dropped dead two weeks ago. The report has naturally caused Mr. Frees much annoyance and he wishes it to be understood that he was never in better health than at present.

Nita Allen has made a hit in the part of Bernice Uederholt in the My Friend from India company now at Hoyt's Theatre. Her beautiful gowns have been much admired and she has shown that the part has possibilities that were unknown until she took hold of it.

Harry G. Vernon has been engaged as basso for Miss Manhattan at Wallack's Theatre next week.

Gladys Lee has joined McGinty and Bell's Comedians as leading soubrette for the remainder of this season and Summer.

The semi-monthly dramatic day of the Professional Woman's League was held last Thursday. Helonina Oldcastle was the principal entertainer of the afternoon. She gave extracts from two plays, Petticoat Perfidy and A Narrow Escape, and also recited several times. Miss Cayeuza played several piano solos.

The Bangor Minstrels gave a very successful performance on March 2 in Bangor, Me., for the benefit of B. H. Beale Post, G. A. R. It is said that the entertainment would have done credit to a professional company. Among the performers were J. Carrow, E. J. Pooler, Bert Pooler, H. A. Bennett, E. O. Bennett, George Collins, Prince Wentworth, Tony Coleman and Mr. Howland.

Carrie Munroe, daughter of the late Charles Plunkett and former member of his company, is taking the place of Dorothy Monford in the Sanford Dodge company, who is spending a week's vacation in Minneapolis.

Maud Winter regrets the loss of a beautiful gold watch which was presented to her by an uncle, John Q. Packard, who is a millionaire in Salt Lake City. The watch was stolen from Miss Winter's dressing-room in Ohio.

Mrs. Marie Wadsworth Harris, mother of Wadsworth Harris, a member of Otis Skinner's company, was recently married in Portland, Me., to General B. B. Murray, a prominent lawyer and politician.

Harry March, manager of the Hexter Opera House in Greenville, Miss., was recently so successful with Corinne that he gave Nellie McHenry in A Night at the Circus a large guarantee for March 5. He will have a $40,000 theatre for the season of '97-98.

The Rev. D. J. Stafford, D. D., spoke eloquently on Hamlet in Entertainment Hall, in St. Louis, on Feb. 26, for the benefit of the Queen's Daughters' charities.

The Smyth and Rice company presenting My Friend from India is at present playing in Canada under the management of James E. Leatch. The company includes W. H. Lytelle, Allen Davenport, George Mack, Earl Ryder, Robert Harland, J. B. Atwell, H. B. Roberts, Vella Mae Leon, Eugenie Fredericks, Blanche Mortimer, Edyth Totten, and Marjorie J. Adams. H. Percy Hill is business manager.

Madame Sans Gene, with Kathryn Kidder in the title part, is to be presented at the Grand Opera House next month. It will be the final performance of Sardou's play in this city.

The Cherry Pickers is doing so well on the road that Manager Pitou has extended the tour for several weeks. Engagements are to be played in Chicago and in this city.

All the Comforts of Home will be revived next week by the stock company of the Girard Avenue Theatre, Philadelphia, as many were unable to see the last revival because of the crowded houses. Amy Lee will appear again as the slavey.

Tony Denier, the retired clown, is preparing for a trip to Johannesburg in charge of Charles Warner and Marguerite Fish (Baby Benson).

AT THE THEATRES

Daly's—Meg Merrilies.

A romantic musical play, adapted by Robert W. Chambers from Walter Scott's novel, "Guy Mannering." Produced March 12.

PARSONS IN THE PROLOGUE.

Meg Merrilies	Miss Rehan
Sir Godfrey Bertram	William Haseltine
Young Harry	Little Edley Devere
Dominie Sampson	Tyrone Power
Duncan Kennedy	Hobart Bosworth
Sebastian	Frederic Truesdell
Ephra	Paul McAllister
Gabriel	Drane Pratt
Dirk Hatteraick	George Clarke

PERSONS IN THE PLAY.

Meg Merrilies	Miss Rehan
Sir Robert Hazlewood	William Griffiths
Colonel Guy Mannering	John Craig
Henry Bertram	Neil McCoy
Gilbert Glossin	Sidney Herbert
Dominie Sampson	Tyrone Power
Dirk Hatteraick	George Clarke
Dandie Dinmot	Herbert Gresham
Jock Tobus	George Lesoir
Gabriel	Deane Pratt
Sebastian	William Haseltine
Franco	Turner
Flora	Virginia Earle
Lucy Bertram	Percy Haswell
Mrs. McCandlish	Mrs. G. H. Gilbert
Julia Mannering	Nancy McIntosh

There were suggestions of tragedy, of melodrama, of old-fashioned comedy and of comic opera at Daly's Theatre last Friday night. The mingling of many impressions throughout Robert W. Chambers's adaptation of "Guy Mannering" made the general impression upon the mind at the end a rather confused one. The audience did not know just what sort of a play they had sat through; they missed many of the conventional dramatic effects; they looked in vain for dramatic unity and pronounced strength. But, thanks to the cleverness of the company and the fine mounting which Mr. Daly has given the play, they were very sure that they had been entertained.

Miss Rehan as Meg Merrilies, or the Witch of Ellangowan, was received enthusiastically and gave a picturesque and earnest performance. She did not, however, present the character as Walter Scott conceived it. She declaimed with finished art; she was imposing in appearance and commanding in manner, but she failed to express the uncanniness and sordidness of the Meg Merrilies of the novel. Miss Rehan's performance, while pictorially impressive, was not a true character portrayal, and therefore was not as effective as it might have been.

The prologue showed the ancient camping place of the gypsies and opened with a gypsy dance. Duncan Kennedy, the bailiff, well played by Hobart Bosworth, entered and announced to the assembled gypsies the decree of the laird of Ellangowen that they must leave his land, where they had camped for generations. They demur, and look to Meg, whose entrance is preceded by a weird chant, for counsel. Obeying her commands; they tear down their huts and leave. But in the excitement Duncan Kennedy and little Harry, the five-year-old son of the master of Ellangowan, who has been out walking with the Dominie Sampson, are spirited away by the smuggler, Dirk Hatteraick. The former is murdered, but the boy is taken to India, where he grows to manhood ignorant of his parentage and his rights as heir to Ellangowan, of which Gilbert Glossin, a murderous attorney, has obtained possession.

When the curtain rises on the first act seventeen years have passed, and little Harry, now a stalwart soldier in the King's service, has returned to Scotland. The scene is the public room of an inn. There are songs and dances and the traditional tap-room jollity, in which Mrs. McCandlish, the landlady, takes a leading part. Mrs. Gilbert played this role inimitably, and the round of applause which greeted her entrance was testimony of the regard in which she is held by Mr. Daly's audiences. The scene charmingly realizes the quaint atmosphere of an old-time tavern.

Colonel Guy Mannering and his sister, Julia Mannering; Lucy Bertram, the Dominie, Flora, the maid; Henry Bertram, the rightful owner of Ellangowan, and Gilbert Glossin, the bogus one, make their appearance, having taken refuge in the inn to escape the thunder storm which is raging without. In this scene, and in the next, in which Henry Bertram sings a love ditty to Julia Mannering, and Dandie Dinmont and Flora make love and dance together, the effect is that of a light and delightful opera, and it was these scenes, it may be added, that seemed to please the audience most.

The peculiar charm of Nancy McIntosh, who played Julia Mannering, was very manifest here. It would be difficult to find an actress who could have been more graceful and pleasing in the love duet than Miss McIntosh. Virginia Earle as Flora proved that she is a finished and artistic as well as a very sprightly little comedienne, and Percy Haswell as Lucy Bertram was winsome and sang prettily.

The remaining two scenes of the second act and all of the short third act are devoted to a plan conceived by Gilbert Glossin and Dick Hatteraik to murder Henry Bertram and its frustration in the execution by Meg. Then comes the exposure of Glossin, who in his rage shoots and kills the witch. This gives Miss Rehan a fine opportunity for tragic acting. The closing scene is strong. This cannot be said, however, of the third act. There was a decided anti-climax at the end.

The cast, in addition to the members already mentioned, was all that could be desired. To particularize individuals would be an injustice to the others. The stage pictures were, as is usual at this theatre, lavish and beautiful. Mr. Daly and Mr. Chambers were called before the curtain.

Star.—The Boys of Kilkenny.

An Irish drama in five acts by Townsend Walsh. Produced March 15.

Darby O'Hara	Townsend Walsh
Mona O'Hara	Tessie Dingle
Dick O'Hara	Joseph Maser
Matt Annesley	Joseph F. Healey
Tim	Charles Sullivan
Ellen	Bessie Lea Lestina
Father Roche	Charles Drake
Michael Dugan	Charles E. Fisher
Beresford Dugan	Walton Townsend
Harry Sweeney	Frederick Kelly
Jack Cassidy	Paul Shea
Charley McElroy	M. F. Brady
Bob Callahan	J. J. McArdle
Big Pat	John Marron
Murtough	James Francis
Sergeant Reilly	Ogden Marks

The Boys of Kilkenny was produced for the first time in New York last night before an audience obviously Irish in its sympathies and very demonstrative. This drama is the first essay at play writing on the part of Mr. Walsh, who until recently has been a newspaper man in this city. His play is as good as most of those dealing with Irish life and character.

The curtain rises upon the farm of Darby O'Hara, in the district of Kilkenny, in the year 1840. O'Hara is the richest man in Kilkenny and the meanest; he is, in fact, a miser of the most miserly sort. He does not hesitate to sacrifice even his daughter to his greed. Mona O'Hara is a pretty girl, but her father gives her no opportunity to show her prettiness. It has, nevertheless, attracted the attention of Beresford Dugan, and the old man's money appeals to Michael Dugan, the second villain of the play, and the father of the first villain, Beresford. The latter proposed to O'Hara that he marry Mona, and the miser, who believes that the young man has money, consents. But Mona has not been reckoned with. She indignantly refuses to become the wife of Beresford. He insults her. The hero, Matt Annesley, whom she loves, and who loves her, rushes in with others, and the curtain falls upon the figure of Beresford struggling frantically in the air. He is tossed in a blanket.

The second act shows a hayfield on the farm of O'Hara. The miser is fortunately absent, and the farm hands amuse themselves with songs and dances. In this scene, Charles Sullivan, nephew of the celebrated Irish comedian, Barry Sullivan, has a chance to show considerable cleverness as a song and dance artist. He sings with excellent effect "The Real Old Mountain Dew," and his famous slogan, "The Vagrants of Erin." The Kilkenny Quartette also takes a hand in the music, and an accomplished Irish piper, John Marron, draws sweet strains from an Irish bagpipe. Everything is jolly and pleasant until O'Hara makes his appearance and denounces the hands for idling. He gets into a row with Matt Annesley, the hero, whom he curses in picturesque Irish fashion. At this juncture Mona enters, her mind racked with conflicting emotions. She loves Matt and she feels a sense of duty toward her father, who commands her to repudiate the young man and return home. She knows not what to do, and instinctively looks to Matt for guidance. He says "Obey your father!" and the curtain falls upon an effective climax.

The third act portrays the attempted robbery of the miser by Michael and Beresford Dugan. They are discovered by Mona, but escape, leaving the old man apparently dead. Matt Annesley appears in answer to Mona's call. The Dugans, whom Mona has not recognised, return with the crowd of villagers, and denounce Matt as the murderer. The act ends strongly.

Matt Annesley is discovered in jail at the beginning of the next act, but through the cleverness of Tim, who disguises himself as an old woman, he escapes and goes to America. The Dugans, knowing that Mona suspects them of the attempted robbery and murder of her father, abduct her and carry her to a lonely cabin on a bog. They leave her a prisoner for a while, and the ever-ready Tim appears, entering the cabin through the chimney. He releases Mona and remains himself to give the Dugans a little surprise when they return. This is the strongest and best act. The chimney episode has the virtue of novelty, and the action from first to last is spirited. The whole house, but particularly the top, waxed enthusiastic over it last night.

Five years have passed between the fourth and last acts. Matt has returned to Ireland and O'Hara has recovered. He has seen to some extent the error of his ways, and blesses the union of Matt and Mona. The villains have been undone, and the audience go home satisfied that everything is at last all right, and that they have seen a good melodrama.

Charles Sullivan is easily the best actor in the cast. He has ease, finish and magnetism. Mr. Welsh plays the miser. His voice has too high a pitch for the character. He should also try to avoid delivering his lines in a sing song tone, and should remember that in Ireland the letter R is broad and rough rather than slurred in the manner of some New Yorkers. These are defects in Mr. Welsh's delivery which he could and should remedy. The company on the whole is fairly good.

Murray Hill.—Old Lavender.

Edward Harrigan returned, last evening, at the Murray Hill Theatre, to his own New York, and a crowded house greeted him with cheers and hurrahs. There were warm welcomes, too, for Harry Fisher, George Merritt, Charles Coffey and Hattie Moore, remembrance of whom is inseparably connected with the days when Mr. Harrigan was a fixed star in the metropolitan firmament. The play was the timeworn favorite, Old Lavender, and Mr. Harrigan, despite a hoarseness which plainly annoyed him, repeated his familiar success in the part of the unfortunate George Coggswell.

Harry Fisher was good as ever as the hard-hearted brother; Charles Coffey was the same old John Filbert; George Merritt played Pop Jones and Brown just as he used to play them, and Hattie Moore came back to us in the role of the old deaf Mother Crawford. Dave Braham, Jr., made a popular hit as the tough bootblack; M. J. Kearney was a capital Smoke, and Eulalia Bennett made an uncommonly pretty Laura. Others in the cast were James Cassady, Joseph West, James S. Kearney, Willis Herbert, Charles Richie, James Adams, John Tague, George Allen, Tom Granger, and Emma de Castro.

Grand Opera House.—On Broadway.

On Broadway, with Maggie Cline and company, returned to the Grand Opera House last night and had an audience as large and delighted as the one that greeted it on its first appearance in the city. The play was constructed for the purpose of affording Miss Cline an opportunity to introduce the numerous songs in the singing of which her reputation was made. All these songs were received with the usual evidence of appreciation and as Mary Brady, the Irish contractor's daughter, Miss Cline did work which was much applauded. The company supporting the star contains a number of very clever persons, of whom John G. Sparks as Thomas Brady, Fred. W. Peters as T. J. Brady, Ben T. Ringold as John Moorhead, and Beatrice Morgan as Nellie Crane, are particularly worthy of mention.

At Other Houses.

ACADEMY.—In Old Kentucky is attracting large audiences from the lovers of the drama of the South. Laura Burt and Leonora Bradley have made strong hits in the revival.

AMERICAN.—At Piney Ridge, which has scored a genuine success, is being advertised by street processions of hansoms bearing theatre trunks placarded with the name of this attraction.

BIJOU.—May Irwin has infused additional vigor into the jolly farce, Courted into Court, by reviving her popular coon song of last season, "The New Bully."

BROADWAY.—De Wolf Hopper and his excellent company close their four weeks' engagement in El Capitan next Saturday. The musical drama, L'Arlesienne, new to this country, is announced for March 22.

CASINO.—La Falote having been withdrawn, the Casino is closed this week. Lost, Strayed or Stolen will be the next attraction, opening on March 22.

COLUMBUS.—Digby Bell and Laura Joyce Bell in Hoyt's A Midnight Bell will amuse the Harlemites this week, being followed next Monday by Brother for Brother.

DALY'S.—Meg Merrilies will be presented at every performance this week, excepting Tuesday and Friday evenings when The Geisha will be the bill.

EMPIRE.—Under the Red Robe is still drawing crowded houses from the many admirers of the romantic drama.

FIFTH AVENUE.—Mrs Fisk and her company, including Charles Coghlan, are presenting Tess of the D'Urbervilles to audiences that fill the theatre.

FOURTEENTH STREET.—Chauncey Olcott in Sweet Innisearra still turns people away. St. Patrick's Day will be celebrated by two performances.

GARDEN.—Henry Miller has begun the last week of his engagement in Heartsease. Olga Nethersole will be seen next Monday as Carmen.

GARRICK.—Never Again, with its especially strong cast, has won a triumph in the realm of rollicking farce.

HARLEM OPERA HOUSE.—Lillian Russell has returned to town for a week in An American Beauty. Next Monday John Drew comes back with Rosemary.

HERALD SQUARE.—The Girl from Paris is moving on a second century mark, with standing room still the order of the day.

HOYT'S.—My Friend from India is providing no end of merriment for overflowing houses.

IRVING PLACE.—Grafin Fritzi is presented by the stock company to enthusiastic audiences of German citizens.

KNICKERBOCKER.—The Bostonians will appear in their new opera, The Serenade, for the first time in New York this (Tuesday) evening.

LYCEUM.—The Mayflower, Louis N. Parker's new play, has been cordially received by the patrons of this pretty playhouse.

PEOPLE'S.—Brother for Brother, which was seen earlier in the season at the Star, returned last night with all its thrilling sensations.

WALLACK'S.—Julia Marlowe and Robert Taber have begun their last week at this house in For Bonnie Prince Charlie. Next Tuesday, March 23, the new extravaganza, Miss Manhattan, by George V. Hobart, will be presented for the first time.

BROOKLYN THEATRES.

Montauk.—Rosemary.

John Drew began his annual engagement across the river at the Montauk last evening, with his charmingly complete production of Rosemary, Ideal in every particular with its recent presentation at the Empire, where it was continued throughout five months. This is the first visit that Mr. Drew has paid to Colonel Sinn's handsome new theatre, and additional interest is added to this engagement for the reason that these are the last opportunities that Brooklynites will have to see Maude Adams in this star's support, as next Autumn this lady will tempt Dame Fortune on her own account in the stellar field. A very large audience was in attendance, and the advance demand indicates that Rosemary is to be given to completely sold out houses for the week. Next Monday, Julia Marlowe and Robert Taber will begin a week of repertoire comprising Romeo and Juliet, As You Like It, and For Bonnie Prince Charlie.

Amphion.—The Lady Slavey.

The Lady Slavey, which but a short time ago filled a prosperous two weeks' engagement at the Columbia, visited the Eastern district on Monday night and drew a good-sized audience to the Amphion. The piece was greeted with uproarious laughter. Dan Daly continues to shine as the star of an excellent company, which includes Charles Kirke, Charles Danby, and Richard Carle. Marie Cahill, who is seen in the role which was originally allotted to Marie Dressler, gives an equally spirited performance. La Petite Adelaide in several difficult and graceful dances also won favor. Annie Buckley, Babette Redney, Marie George, Jessie Carlisle, and a score of pretty girls contribute a good share to the entertainment. James W. Reagan and The Bells of Shandon are underlined.

Columbia.—Spiritisme.

In consequence of an unlooked for change of booking, Sardou's play, Spiritisme, was given at the Columbia last night with practically the same cast seen at the Knickerbocker. The daring treatment of certain scenes evoked the same degree of surprise on the other side of the bridge as was manifested in New York. An aggregation of names such as Maurice Barrymore, Virginia Harned, J. H. Gilmour, Olive Oliver, Theodore Roberts, Margaret Robinson, William F. Owen and Charles Harbury should certainly serve to draw an excellent week's business. Henry Miller in Heartsease is the next underline.

Park.—The Isle of Gold.

The Isle of Gold, or The Star Spangled Dollar, after a series of one-night stands, which have served to trim off the ragged spots and lick the whole into presentable shape, began a week's sojourn at the Park on Monday. The result of this engagement will largely shape its future so far as the securing of a metropolitan opening is concerned. The skit is served up in three acts, the scene shifting from Greece to Venice, and thence to New York. Some local interest is evinced for the reason that the principal female role is intrusted to Marion Shorter, a daughter of the Hon. John U. Shorter. Creston Clarke in The Last of His Race is due on March 22.

Gayety.—At Gay Coney Island.

Sherrie Mathews and Harry Bulger head their own company in the farce entitled, At Coney Island. As the title suggests, the play deals with incidents typical of this pleasure resort. The stars are the principal funmakers, and are aptly supported by a large company of talented people. The piece was greeted by two good-sized audiences at the Gayety on Monday.

Notes.

George Richards and Eugene Canfield had an enthusiastic welcome in A Temperance Town at the Grand Opera House.

Myles Aroon, as gracefully impersonated by Andrew Mack, drew out the usual big Monday night attendance.

Johnstone Bennett, S. Miller Kent, and Witter Peabody were seen for the first time at Hyde and Behman's, where they were applauded to the echo.

The Star Theatre witnessed no diminution in the number of its patrons at both performances on Monday.

The Land of the Midnight Sun will hold sway at the American.

That popular little comedienne, Jennie Yeamans, heads the bill at the Brooklyn Music Hall this week.

THE SEASON'S GREATEST SUCCESS.

Mrs. Fiske in Tess of the D'Urbervilles, supported by Charles Coghlan and a company that is unequaled in New York for its individual excellence and general strength, has steadily played to large audiences since the first presentation of Lorimer Stoddard's admirable dramatization of Thomas Hardy's great novel at the Fifth Avenue Theatre. This house is one of the largest in the city—an audience that simply fills its seats would overflow the lobbies of most of the Broadway theatres, yet thus far in Lent, with unfavorable weather, it has steadily been filled, and on several nights the standing-room sign has been displayed before the hour of the play. There is no attraction in the city that can show the evidences of popularity that Tess of the D'Urbervilles daily discloses. It is unquestionably the dramatic offering of the year.

POLISH TRAGEDIENNE COMING.

Alexandra Viarda, the Polish tragedienne, will tour this country next season. She is said to be regarded in Europe as the successor of Madame Ristori. Viarda will appear in Medea, Marie Stuart, Sieur Therese, and other plays of that type, supported by an English company, and she will also act in English translations made expressly for her coming American tour.

OBITUARY.

Jean Francois Gravelet, better known as Blondin, died at his home, Ealing, England, on Feb. 22. He was born at St. Owen, France, in 1824, of a family of tightrope performers, and, coming to America with the Ravels in 1851, achieved world-wide fame by repeatedly walking on a tightrope across the wild Niagara River, just between the falls and the Whirlpool Rapids.

Charles Callender, the famous old-time negro minstrel, died suddenly at Chicago, on Feb. 24, aged seventy years. Callender's Georgia Minstrels were one of the first troupes to appear, and achieved widespread popularity. Twenty years ago he was the proprietor of a successful Uncle Tom's Cabin company.

Rosa France died at her mother's home, Cambridge, Mass., Feb. 24, aged thirty years, of consumption. Miss France was the daughter of Shirley France and Rachel Nash, at one time prominent members of the Boston Theatre Stock company. She made her first appearance as Ned in The World at the Boston Theatre some thirteen years ago. She was afterwards prominent in Russell's Comedians and in Charles H. Hoyt's companies. The last part which she played was one of the vivandieres in the original production of A Milk White Flag at the Boston Theatre four years ago. Miss France had heart trouble and a dance which she had to do aggravated this until she was compelled to give up playing.

The friends of Louise Rial will sympathize with her in the death of her only sister, Mrs. Juliet Grover-Hess, wife of Manager C. D. Hess. She died in Washington, on March 7.

Mrs. Clara Jaccard, granddaughter of Laura Keene, died of pneumonia, at Woodcliff, N. J., on March 4.

Michael Tobin, formerly manager of Jacobs's Theatre, Newark, N. J., died of pneumonia at Jackson, Mich., on March 10, aged forty years. He directed Madame Modjeska's first American tour, and managed Lew Dockstader's Minstrels and Emma Abbott's opera troupe.

Mrs. David Lindenborn, née Bascombe, who died on March 6, of consumption, was the daughter of Harry Bascombe, at present in the Forrest Home, and the late Rose Sherrott, at one time a favorite actress. Mrs. Lindenborn was about thirty-five years of age.

Shiel Barry, the English actor, died at London on March 2, aged fifty-four years. He came to America many years ago with Dion Boucicault and was best known by his impersonation of the miser in The Chimes of Normandy.

Robert K. Murphy, of the vaudeville team of Murphy and Slade, was killed by a train on the New York, New Haven, and Hartford R. R. near Danbury, Conn., on Tuesday last. Murphy was a well-known comedian, and has appeared at all the principal vaudeville theatres throughout the country.

MATTERS OF FACT.

"K. L. M.," care this office, a young woman of ability, seeks an engagement for the Summer for juvenile or light comedy roles.

The Cherry Sisters warn managers against the use of their name for unauthorized advertising purposes.

J. J. Spias, the well-known dramatic agent at 102 West Thirty-fourth Street, wants to secure a strong play on royalty for one of his clients.

Adelaide Cherie will accept engagements for New York city and vicinity. She has done clever work with a number of the best attractions. Mail addressed care this office will reach her.

A strong melodrama can be bought of "Strictly Business," care of this office, for $150.

W. H. Adams has secured a five years' lease of the East End Theatre, Pittsburg, Pa., beginning June, 1897. Mr. Adams will have the house refurnished and decorated during the Summer, opening in September with a strong attraction. The theatre has a seating capacity of 2,200, and is well equipped with scenery. Manager Adams is now booking only the best combinations, vaudeville or burlesque companies.

Edgar W. Lowe has a four-act melodrama which he will sell outright or let on royalty. His address is Marshall, Mich.

Julia Haschett is open to offers for character business for the balance of the season.

Hawley Francks, who has written several successful plays, will accept commissions to write high-class sketches for vaudeville artists. His address is 144 West Thirty-sixth Street.

Managers or others wishing to purchase a controlling or entire interest in a paying St. Louis theatre, should communicate with John H. Havlin, Walnut Street Theatre, Cincinnati.

Bevis Rosehill, Mason and Manola and others have sung with great success the new topical ballad "Smoke a Cigarette" by George A. Veigs, Jr. The song has been published by George B. Jennings Co., Cincinnati, Ohio, who will send free copies to professionals upon application.

A Foxy Gay is the title of a new comedy which will take to the road next season.

Dolly Tannhild, the clever little soubrette who became quite a favorite while a member of the 1492 company and who has won additional laurels by her pretty work in the principal vaudeville theatres recently, is open to offers for next season in conjunction with Howard Powers, the high tenor, until recently with the Electric Comedy Four.

Alida Cortelyou, after a successful season as the Lady Bernein in The Sign of the Cross, has decided to remain in this country, and will consider offers of engagement. She may be addressed in care of this office.

A manager with capital is wanted by a well-known star who is to head a dramatic novelty. He should be addressed "A Fortune," in care of this office.

L. S. Folkes, Vicksburg, Miss., offers a magniscope for sale.

A character actor is wanted to complete a sketch trio for high-class vaudeville by "Sketch," this office.

Neil and Stella Litchfield, a clever comedy duo, invite offers for the Summer and next season.

The success of the Pawtuchet Opera House, Pawtuchet, R. I., this season has been so encouraging that Manager A. A. Spitz has purchased the same. He will add several hundred plush parlor chairs and will furnish it with new scenery. Pawtuchet is one of the best manufacturing cities in New England and has not felt the hard times prevalent in most cities the past three seasons. Many combinations that have played this house this season have been secured for return dates. Time is now being booked for next season.

On or about April 1 Somerset, Ky., will boast of a new $20,000 opera house, which is in the course of construction. The house will be modern in appointments, on the ground floor, and managed by E. L. Ogden.

Edgar L. Davenport at liberty. This office.

LATEST LONDON GOSSIP

GAWAIN'S TOPICS.

Sir Henry Irving's Return—Success of The MacHaggis—Productions.

(Special Correspondence of The Mirror.)

LONDON, March 5, 1897.

Perhaps before proceeding to keep my promise of noticing The MacHaggis produced at the Globe, just before I mailed you last week, I ought to voice—or rather to pen—the rumors which have since been rampant in Theatrical London concerning the Lyceum—whereat the good Sir Henry last Saturday duly made his first appearance since his long illness—and received such a welcome that—but of that anon.

You must know, then, as they say in the old story books, that for some days past, starting last Saturday, these rumors concerning the Lyceum and its future have been of a sinister kind, involving, indeed, nothing less than a large dissension between Henry Irving and Ellen Terry, who has been the Lyceum's leading lady for nigh upon twenty years; in fact, nearly ever since Irving took the theatre from the Batemans and started management on his own account.

There were those who asserted that so strained had become the relations betwixt these gifted players that the incomparable Ellen had, adopting the habits of less important stage players, thrown up her part in the forthcoming Madame Sans Gêne and had walked out of the theatre! Others hinted that there was trouble ahead by reason of Irving having decided to shunt the production of Madame Sans Gêne altogether. In fact, Madame Rumor began to waggle so many of her thousand tongues on this theme that she appeared to have few left to wag upon any other matter. One set of "cunards" (as poor Stetson would have called them) tended one way and one set went directly in the opposite direction, while yet another group of statements were left, like your Mr. Hosea Biglow, fronting South by North.

It being my duty, both to America and England, to search out the cause of this effect, I made it my business to enquire into all this thusness and was officially assured that Irving had not decided to shunt Madame Sans Gêne, which is proved by the fact that it went into rehearsal this week; that he and Ellen Terry had not quarreled, which was shown by Irving's gentle and enthusiastic reference to her and her birthday when the curtain fell last Saturday on Richard the Third, and that she had not left the Lyceum to join George Alexander's company or anyone else's; which is verified by the fact that Miss Terry, who has again been terribly ill, is studying the character of Madame Sans Gêne at Margate.

Please note that I do not think it worth while, and I am sure you will agree with me, to repeat in any manner certain other innuendo kinds of rumors which have begun to encrust the above-mentioned episode.

Sir Henry's reappearance on Saturday drew, of course, an enormous audience, and on his entrance he had hurled at him perhaps the biggest reception that ever stage player has had since th. first touring company used to go around with all its roster in Thespis, his cart. The ex-invalid's Richard was in his finest and most varied form; and he never seemed in better spirits nor in better bodily health, albeit somewhat nervous, as is his custom always on first nights His injured limb kept all right—and is still going strong.

And now for a few words as to The MacHaggis. Well, this new farcical comedy by Jerome Klapha Jerome and Eden Phillpotts, which Penley has produced at the Globe, has happily proved a success, and it deserves that fate. What though the story does, at one time, suggest the old farce of The Thumping Legacy, and at another the nearly as old farce called The Bonnie Fishwife, and anon of Gilbert's Engaged, the piece is none the worse for that, but rather better, for those were merry, rollicking farces of an order that we do not often find nowadays. Moreover, whatever is reminiscent of previous plays in The MacHaggis is well interwoven into the general plan, and not lugged in head and shoulders after the manner of some "conveyorn." Not that I charge J. and P. with such "conveying"—at least not with having consciously done so. Moreover, their dialogue is quaint and smart throughout, and the characterization is clever, so how could you wish for more?—as the song says.

The chief character is James Grant, a nervous young man, who had recently met with a bicycle accident, on which occasion he was helped by a fellow bicyclist who, being in "rationals," appeared to James to be a "he," but who turns out to be a "she" who has since conceived a violent passion for him, nay, has pursued him ever since. He strives to evade her, but in vain, and at length on being told that he is really the next or 8th to the Lairdship of the Clan MacHaggis, young Grant dashes off to the Clan's headquarters at Carrick O'Donoghue, Derry Down, in order to avoid his fair tracker. When he gets there, however, lo! she is there, and is proved to be his own ward and a very important branch of the MacHaggis Clan!

Poor Grant's woes, both in connection with the local language and customs and with the still persistent wooer, begin to grow fast and furious. Among other things he is supposed, by means of an unpronounceable clannish toast, to become betrothed to his pursuer. This arouses the jealousy of the Black Hamish, andaccording to the Clan's law a claymore duel has to be fought and much excruciatingly funny business results—things eventually becoming all right for poor Grant, while the pursuing girl, settling down with Black Hamish, who is is shown to be the real Laird o' Clan, ye ken.

Grant, afterwards the Mac Haggis, was originally written for little Penley, who has made such a vast fortune out of Charley's Aunt, but as he could not make up his mind to reappear yet, he engaged Weedon Grossmith to play the part, and splendidly he plays it. The next best impersonation is Laura Johnson's Ewerette, the bicycle girl. Full of vivacity and power is Laura, as good in comedy, as it now appears, as she has ever been in the tragic and introspective drama. Altogether she is a credit to your nation, although, as a matter of fact, she has been so long with us that we now regard her as quite English, you know. Other clever pieces of acting are the light comedy lover of Reeves-Smith, the comic servant of George Shelton, the Black Hamish of Duncan Tovey, the McGillicuddie of Blake Adams, and the family lawyer of Sydney Paxton, who is the son of a late divine who was not altogether unknown to American Nonconformists—the Rev. Paxton Hood, to wit.

Among those who have died in theatrical circles this week must be numbered the wife of Edward Terry, the fine comedian, who is due on your side in the autumn; D. Nicolls, a wealthy naturalized Frenchman, who was proprietor of the Empire in Leicester Square; and J. Wilton Jones, a clever and popular pantomime, burlesque, and drama writer and a most prolific journalist. Poor Jones, who was only forty-three, a few years ago married Gertrude Warden, novelist and actress, and sister to Florence Warden, who wrote that once popular thriller, The House on the Marsh.

The Two Devils duly appeared this week in order to make up for the ejection of Satan and his Sorrows from the Shaftesbury last Saturday. One devil was the Apollyon who reappeared in Grace Hawthorne's one-week revival of The Pilgrim's Progress at the Olympic. Ffolliott Paget and Jeanne Eustace, from your side, figured in the cast with success. The other devil was a Mephistopheles, who appeared in the new drama, The Destroying Angel, produced by Agnes Hewitt at the Brixton Theatre on Monday, a drama which should do well on the road. The newest devil did not scorn to imitate ever and anon the Marie Corelli-an, or sorrowful, Satan in certain of his methods of procedure. But he was ultimately foiled, and hurled headlong down below. And yet, though the poor sewing-machine heroine so pluckily defied the Tempter's temptings to vice and crime, nothing was really proved, for lo! it all turned out to be only a dream, like the old Adelphi drama, Victorine, or I'll Sleep on It, and Uncle Dick's Darling, which Toole and Irving used to play nearly thirty years ago. Also it was e'en like unto your own native play Only a Farmer's Daughter, which has just arrived in our midst—that is say in our provinces.

As you doubtless know, being in a manner concerned we had a copyright performance of Tess of the D'Urbervilles at the St. James's on Tuesday simultaneously with your performance in New York for the tour of Mrs. Minnie Maddern Fiske, whom we should like to see on our side one of these days.

Louise Beaudet, formerly of Daniel Bandmann's company and subsequently Chanteuse Française at our Palace Theatre, where the tableaux vivants and the nude statues come from, has returned to London from Johannesburg, etc., and has commenced an engagement at the Tivoli Ada Ward, a powerful actress of the East Lynne, Miss Multon, or emotional kind, has just foresworn the stage and all its works, and has become a Salvation Army sister. She seems sincere in the matter, and being eloquent and intense will doubtless be useful to the "Army." Beerbohm Tree, who came up specially from Birmingham on Wednesday in order to attend the annual dinner of the Dramatic and Musical Benevolent Fund, of which he has just been made president, expects to have his new theatre, Her Majesty's, ready for opening early next month.

We seem likely to be busy next Wednesday, for then are we summoned to sample two new productions, namely, Saucy Sally, and The Mariners of England, our latest Nelson play, at the Olympic. Moreover, we are invited to witness on the same evening at the Alhambra the first appearance in England of Fregoli, your said to be wondrous quick change "monologuist," who will, it is claimed, knock all quick changers wherever and whatsoever, out of time, and apparently into space. How we are to manage all this in one evening Thalia alone knows. But let us hope for the best.

GAWAIN.

Edgar L. Davenport at liberty. This office.°,°

ERRORS, GRAMMATICAL AND DICTIONAL.

Brooks was sufficiently astute *to have conveyed* [to convey] his money to his wife or *to have put* [to put] it in some other way out of reach.—*N. Y. Sun.*

Every precaution has been taken to guard against any outbreak by the people, and it is hoped that the excitement and indignation that have been aroused will subside without *it* [its] being necessary to call upon the military to suppress disorders.—*N. Y. Sun.*

Surprise at his unexpected action is not confined wholly to those members of Congress who are favorable to the *passage* [passing] of the Cameron joint resolution or some other declaration in behalf of Cuba.—*N. Y. Sun.*

Even the members of the United States Supreme Court are uncertain *in their minds* as to whether Secretary Olney is right or wrong, as the question raised has never been passed upon by the court.—*N. Y. Sun.*

What purpose do the words in italics serve?

We *will* [shall] take no part in the programme of the powers. Should coercion be employed, we *will* [shall] maintain absolute neutrality, and use our warships only to protect the lives and property of American citizens.—*Headline, N. Y. Sun.*

He would probably have been able *to have kept* [to keep] clear of the detectives had it not been for his infatuation for the girl he left behind him.—*N. Y. Sun.*

It was intimated by this government to the government of Spain some months ago that if a satisfactory measure of home rule *were* [should be] tendered to the Cuban insurgents, and *would* [should] be accepted by them upon a guarantee of its execution, the United States would endeavor to find a way not objectionable to Spain *of furnishing* [to furnish] such guarantee.—*President Cleveland.*

In view of Maceo's death the time is now believed by the Spaniards to be ripe *for the institution of* [for instituting, *or* for the instituting of] reforms there and in the provinces of Matanzas and Havana.

This noun construction is always cumbersome, and consequently always weak; and, I think, in stiffness, always ungrammatical.

If boys were taught the use of firearms properly, with proper weapons, and the toy pistol and gun were *obliterated* [stricken] from the list of the manufactures of the earth, we *would* [should] have better boys and *less* [fewer] dead people.

Less relates to quantity; *fewer* to number.

On her first visit Yvette Guilbert *set the town by the ears.*—*Home Journal.*

As commonly used, *to set by the ears* means to cause discord between, or among. Did the French songstress do that?

After spending much effort and money in the remodeling and *decoration* [the decorating] of Harrigan's, now the Garrick, Richard Mansfield found no fortune in his new house, and, in order to avoid *financial* [pecuniary] disaster, he was compelled to retire from city management.—*Home Journal.*

People with corrupted tastes read vile publications, decent folk read clean papers. The *financial* [pecuniary] obligations *against* [to] this line of demarkation are overcome in that decent papers cost more than sensational *ones* [papers].—*Literary Digest.*

They may be *perfectly* sure that they will win again, but they have no disposition to win merely partisan victories.—*Times-Union*, Fla.

This is a case of effort without effect. The adverb weakens rather than strengthens the sentence. Good diction uses qualifying words sparingly, especially adverbs.

It is reported that the comments of the press and the public are very bitter, and that the chief source of complaint is that Venezuela *is to be given no place* on the arbitration board.

The clever young statesman of the *New York Voice* means that no place is to be given to Venezuela.

In addition to the importance and practical value of the text, special attention has been paid to the *selection* [selecting] and *arrangement* [arranging] of the varied subjects of an unequaled collection of illustrations.

The main danger, almost the only *one* [danger] in fact in the whole movement, is the tendency to take the mother from the home in pursuit of the work of the council.—*The American Hebrew.*

ALFRED AYRES

Edgar L. Davenport at liberty. This office.°,°

— AT LIBERTY —

Howard Powers

(Late Electric Comedy Four)

HIGH TENOR SOLO VOCALIST,

The last two seasons playing leading vaudeville houses with above four; also

Dolly Theobald

The smallest singing soubrette in America, with strong specialty, formerly with 1492, Derby Mascot, Hustler Co. etc., and just closed highly successful engagements at Proctor's Pleasure Palace; Proctor's 23d Street; Criterion, Brooklyn; Hopkins's Chicago and St Louis houses; Milwaukee; also Knickerbocker Club, Colonial Club, Mid-winter Club and others. Address 249 West 23d Street, New York, or agents.

P. S.—Would do good 3 act with good comedian.

EAST END THEATRE

PITTSBURG, PA.

Having leased the above theatre for five years, I will again take charge in June, 1897. This is the newest, most modern and finest equipped theatre in Pittsburg. Seating capacity, 2,200; large stage; elegant scenery, and has its own electric light plant, furnishing over 1,500 lights. Will be all redecorated, carpeted, draped, etc., etc., and when opened Sept. 6, 1897, will be one of the handsomest theatres in America. "Now booking." Would like to hear from first-class combinations, high-class vaudeville and burlesque companies.

Address all communications to W. N. ADAMS, Manager East End Theatre, Room 708, Penn Building, Pittsburg, Pa.

KATE WATSON

MAGGIE in A BOWERY GIRL. (JACK LODGE, Mgr.)

Her portrayal of Maggie Morrison, a tough girl, was good. She also sang and danced well, her specialty in the last act being particularly bright and pleasing.—*Evening Item*, Phila., Pa.

At Liberty April 17. Address en route or care MIRROR.

Queenie Vassar

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For Singing, Character or Ingenue Parts. Address 230 West 48th Street.

LAURA

ALBERTA

DISENGAGED AFTER MAY 15. Summer engagement and season '97-98

Address care Grand Op. Ho., New Orleans, La., Mar 21 to April 10.

A FOXY GUY

NOW BOOKING

For Season '97-'98

PAWTUCKET OPERA HOUSE

PAWTUCKET, R. I.

Capacity 1,500.

Population to draw from 85,000.

One of the handsomest and best equipped houses in the country.

The house that displayed the S. R. O. sign this season more times than any in N. E. Electric cars connected with Attleboro, No. Attleboro, Lonsdale, Valley Falls, and Central Fall.

No Hard Times. People All Working and Have Money.

Scale of Prices for '97-'98:

Parlor Chairs (all new)	50c.
Parquet	25c.
Balcony	20c.
Gallery	10c.

Prices that are Popular with the People.

Booking Only 3 Nights and Week Stands.

First-Class Combination can always get money here, which fact has been demonstrated this season.

Managers wishing time please write at once as time is filling fast. "No attraction too good." No attraction too big for Pawtucket.

Address all communications to

A. A. SPITZ, Manager.

P. S.—Open time for balance of this season, week of April 19, May 3 and 10, also on account of company closing March 25, 26, 27.

COMPETENT MANAGER WANTED

With Capital to take full control of a great dramatic novelty, headed by a well-known star.

Address, "A Fortune," N. Y. DRAMATIC MIRROR.

WANTED—Reliable character actor with reputation to do specialty in sketch Trio in high-class vaudeville. Address, "Sketch," care MIRROR.

Married.

CAMP—BLAIR.—Frank Camp and Stella Blair, at Coshocton, O., on March 4.

MORRIS—BRUMAR.—Edward A. Morris and Marie L. Brumar, in Camden, N. J., on March 10.

MORRIS—LETOUR.—Edmond Morris and Marie Letour, at Camden, N. J., on March 10.

Died.

BARRY.—Sbiel Barry, at London, England, on March 20, aged 54 years.

JONES.—J. Wilton Jones, at London, England, aged 43 years.

MURPHY.—Suddenly at Danbury, Conn., on March 9, Robert K. Murphy.

TOBIN.—Michael Tobin, at Jackson, Mich., on March 10, of pneumonia, aged 40 years.

Elmore Sisters

who for the past four seasons have been one of the Leading Features of the "Waite Comedy Company" (Eastern), with their own plays, "Legally Dead," "The Two Kids," "The Boy from Boston," and others, which have proven

STRONG DRAWING CARDS

for the above Company, also

Eunice Fitch

Juveniles, or Old Women, and

E. M. Crane

Leads, Characters, etc.

AT LIBERTY

Correspondence invited. Address

E. M. CRANE,

care Waite Comedy Co., Hartford, Conn., week of March 22d, afterward to Poughkeepsie, N. Y.

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ESPECIALLY ENGAGED—Alathea Layson in In Old Kentucky, ACADEMY OF MUSIC, N. Y.

Nell—THE LITCHFIELDS—Stella

Yankee Mimic and the Actress-Musician at liberty for Summer and next season.

Per. ad., BLISSFIELD, Mich.

Julia Hanchett

At Liberty. 33 W. 28th St., N. Y.

WANTED, by young lady, a Summer engagement (supplementary season) for Juvenile or Light Comedy. Address K. L. M., care MIRROR.

$150 cash will buy strong new Melodrama (not trash); star male part, strong female role; small cast.—STRICTLY BUSINESS.

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Mrs. Radley Barton's Ball, or In Greater New York, the new review, the words and music of which were written by Oscar Hammerstein, will be produced Wednesday evening. Cast includes George W. Monroe as Mrs. Radley Barton, and William Bach, Alice Rose, Bianco Benedetto, Maurice Maka, Sam J. Ryan, W. H. Tredenick, E. P. Quinn, A. Froom, J. Wheeler, Dorothy Usher, Madeline Vera, Francis Lee, Flora Leonard, Louise Elam, Lucille Sturges, Cissy Wilson, June Deschamp, Ellen Ringquest, and others. A. C. Pronier is the musical director, and Fred Solomon the stage manager. The review is preceded by a short vaudeville entertainment furnished by Auguste Van Biene, 'cellist; O'Brien and Havel, acrobatic act; and Professor Woodward's trained seals and sea lions. A full and complete review of Mrs. Radley Barton's Ball will be given in next week's MIRROR.

Keith's Union Square.

Harry Atkinson, imitator of musical instruments, who was with Chevalier, is the principal feature of the bill. There are some new views of the inauguration on the Biograph. The rest of the bill is furnished by the Marco Twins, grotesques, who go direct from Koster and Bial's; Arras and Alice, European gymnasts; Willis P. Sweetnam, joke cracker; Horwitz and Bowers, travesty artists; Blocksom and Page, acrobatic grotesques; the Diamond Comedy Four; Verno, crayon artist; Foreman and West, sketch artists; the La Porte Sisters, character dustists; Boyce and Black, singers and dancers; Ada Van Rensselaer, society entertainer; Madame Du Berot and others.

Koster and Bial's.

Fannie Leslie, who has entirely recovered from the effects of her rough voyage, heads the bill. Mlle. Saharet and her assistants introduce for the first time a new dance called "La Champagne Quadrille." John W. Ransone and his horse remain. Florence Bindley returns on account of her success here a short time ago. Adele Purvis Oxrl presents her illuminated globe dances. The others are Horace Goldin, comedian; the Arab Troupe, acrobats; Emma Francis, serio-comic, and Alexander Taciana, whose engagement has been extended.

The new burlesque or review, Gayest Manhattan, will be put on Thursday evening. The cast and synopsis will be found elsewhere.

Tony Pastor's.

Bonnie Thornton, in new imported costumes, and new domestic songs by James Thornton, heads a bill which includes Minnie Jarboe, who makes her vaudeville debut, Lucille Sturges, singer and dancer; Harris and Walters, comedy sketch; Harrigan, tramp juggler; The Metropolitan Three, operatic sketch; Swan and Bainard, knockabouts; McBride and Goodrich, Irish sketch; Dawson and Harlow, dancers; Harry Thomson, the Mayor of the Bowery; Romer and Collette, in He, She or Him; Max Postingill and his acting dog; Merritt and Gallagher, acrobats and dancers; Carr and Tourgee, musical duo; and the Weston Sisters, musical artists. Tony Pastor contributes his usual quota of songs.

Proctor's.

Robert Hilliard in The Littlest Girl is the feature this week. The big cake walk put on by Hodges and Launchmere and Lumiere's Cinematographe are retained. The other features are Kittie Mitchell, comedienne; Anna Stannard and A. C. Delteyn in a new comedy sketch called My Wife's Portrait; the Osrani troupe, pantomimists; Gilbert Girard, mimic; Schuman Sisters, song and dance artists; Caponti and Mlle. Marie in Streets of the Orient; Curt Ellis, change artist; George Fielding, juggler, and Stewart and Gillen, burlesque boxing act.

Pleasure Palace.

Marie Dressler is in her fifth week of success. The other features are James F. Hoey, comedian; Marzello and Millay, European grotesques; Signor A. Liberati, cornet virtuoso; Cora Routt, singing comedienne; the Lumiere Cinematographe, James Ballard, the bard from Iowa; the American Lilliputians, in Badley Smart-Un's Ball; and George Thatcher and Ed Marble in their new comedy act.

Weber and Fields's Broadway Music Hall.

Under the Red Globe continues its run with the same splendid cast. The olio is furnished by Lydia Titus, the lyric star, assisted by Fred J. Titus, accompanist; Billy Van, minstrel comedian; Billie and Willy Farrell, colored cake walkers; the Avolos, xylophone experts, and the Deonzos, eccentrics.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—The postponement of Mrs. Radley Barton's Ball gave straight vaudeville another lease of life here last week. The bill was made up of popular performers, nearly all of whom scored decided hits. Leona Lewis, whose cleverness and chic made such a good impression a few weeks ago, returned and sang her songs as prettily as ever. The Quigley Brothers were seen in their toll-gate sketch, and their catch phrase, "Have you got a ma-a-a-tch? made a hit. Their act is very funny, but it would be greatly improved by the addition of some bright dialogue.

Madame Bonna, the female Sandow, made her debut, and showed that she had prepared herself very carefully for the event. She lifted all kinds of heavy weights, and wound up by whirling about several times, holding an immense dumbbell on her shoulders, on either end of which was a stage hand. She received a good deal of applause. Auguste Van Biene played some selections which had not been heard here before, and also his favorite encore pieces, with great success. O'Brien and Havel continued their successful run. The New York public never seems to tire of that "drunk" finish of O'Brien's. Filson and Errol presented their family row act and got their laughs in the usual places. The Farrells, two colored performers gave a good imitation of a cake walk. They filled in a lot of extra time by some singing. Imro Fox juggled with his celebrated dialect and did several neat tricks besides. The Four Luciers sang and played musical instruments. Herr Grais and his pets were seen as usual. Ida Howell sang some up-to-date songs and the Everett Trio closed the bill with a pleasing acrobatic act.

The last week of the Bal Champetre on the roof was very successful. An excellent programme was applauded by large crowds.

KOSTER AND BIAL'S.—Mr. McConnell's face wore a worried look on Monday evening. Woman, lovely woman was the cause of the furrows and wrinkles that marred his features, for two female stars of great magnitude and brilliancy who were to have twinkled for the amusement of the audience did not appear. Fanny Leslie, who had arrived from England on Sunday, after a very rough passage, was absolutely unable to appear, and Marie Halton sent word at the last moment that she too, was under the weather, so it is no wonder that Mr. McConnell looked sad and weary.

Miss Halton's indisposition may or may not have been caused by the printed programme. Since her engagement began, Miss Halton's name has been printed in big fat black type, but somebody made a "mistake" last week, and her name was put in the regular sized type the same as is used for Williams and Walker, the Rogers Brothers, and the other common or garden performers. The chances are that when Miss Halton heard of this, she got a sudden attack of some kind, and, of course, was unable to appear. She recovered during the week and appeared as usual.

John W. Ransone was engaged in a hurry to fill the gap made by the absence of the two starlets, and he did it to the entire satisfaction of the audience. He introduced his equestrian act for the first time at this house. It is much funnier than Lona Barrison's, although his steed is not quite as graceful. The Rogers Brothers made their reappearance, and scored another hit. They ought to cut out the vulgar verses from their songs, even if they do win applause with them. They are clever enough to entertain without doing this sort of thing, which should have no place on a Broadway programme.

The Diamond Comedy Four made their first appearance, and won any number of encores for their fine singing and amusing comedy work. They are fully as good as any singing comedy quartette now on the boards. Nellie Seymour sang some new songs and made a very favorable impression. The success of Williams and Walker increases as the weeks go by. The audiences never seem to get too much of their unique and original performance. Their cake-walking assistants were on hand as usual. The Marco Twins finished their successful engagement, and were as funny as ever. Marzello and Millay and Alexander Taciana went through their pleasing acts as usual, and the three Krausuckis, who were last on the bill, caused the promenade to fill up about ten minutes earlier than usual.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Slade Murray, an English comic singer, made his first appearance in America, and sang some typical English songs in a typical English way. His first effort was in a serious vein and described a shipwreck. The gasman had his hands full making lightning by turning the switches every which way during this song. Mr. Murray changed his costume and sang some comic songs which were illustrated with very appropriate pantomime, "That's the Way He'll Apologize," "I'm Expecting It" and "Man's Wanted" are probably the titles of them. Mr. Murray may be credited with having made a very pleasing impression.

Lew Dockstader delivered his up-to-the-times monologue with the usual result of laughter and applause. He sang a new medley, which is a very intricate piece of musical patchwork, and sang a lot of verses about valentines which were addressed to famous politicians and other people of note. He was encored repeatedly for his singing of "Miss Maria Johnson," in which he had the assistance of a boy with a sweet and powerful voice.

Ross and Fenton were called upon to fill the place of another team who were unable to appear. They did one of their most familiar sketches, introducing burlesques on Fedora and Virginius, and of course scored a hit. Blocksom and Page did some very funny "stunts" with a very amusing finish. Eldora and Norine won applause with their juggling act which includes all the tricks of the best known jugglers.

Sam Bernard continued to keep the public amused by his droll impersonation in Under the Red Globe. Charles J. Ross, Mabel Fenton, John T. Kelly, Sylvia Thorne, and the other principals sustained their reputations as funmakers, and the merry skit moved as merrily as ever.

PROCTOR'S.—A big cake walk was the feature of the bill. Fourteen dusky belles and beaux took part in it, and they were led through the mazes of the walk by Hodges and Launchmere, who also introduced their specialty with great success. The audiences took a great interest in the efforts of the individual walkers, and at the finish they voted the cake to whichever couple seemed to be worthy of the prize.

Eugene O'Rourke and Ada Dare presented their sketch, After the French Ball, which has already been favorably commented on in this column. George Thatcher and Ed Marble talked back at each other and made a big hit with their witty sallies. The marvelous Seymours made a distinct hit. Their acrobatic act is one of the best ever seen in this city, and they ought to enjoy a six months' run at one of our leading music halls. Joe Flynn sang several new parodies, and some of his old ones, and was obliged to respond to many encores. Polly Holmes sang songs descriptive of high old times among the Irish population, with much success. Woodward's trained seals and sea lions were put through their paces, and excited the wonder of everyone by their funny antics. Liston, "the Paganini of the xylophone," played some good selections which were applauded. He had four lines of matter in the programme descriptive of his act, and an extra "N.B.," conveying the information that he was formerly of Gilmore's Band.

Pleasing specialties were presented by Bickel

FLORENCE BINDLEY.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Slade Murray, an English comic singer, made his first appearance in America, and sang some typical English songs in a typical English way. His first effort was in a serious vein and described a shipwreck. The gasman had his hands full making lightning by turning the switches every which way during this song. Mr. Murray changed his costume and sang some comic songs which were illustrated with very appropriate pantomime, "That's the Way He'll Apologize," "I'm Expecting It" and "Man's Wanted" are probably the titles of them. Mr. Murray may be credited with having made a very pleasing impression.

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KEITH'S UNION SQUARE.—Johnstone Bennett and S. Miller Kent continued to present A Quiet Evening at Home. They finished their successful two weeks' engagement on Saturday evening.

M. Arras and Mlle Alice, European gymnasts, who were especially imported for the Keith circuit, made their American debut. They do a very neat and pleasing act, and won approval throughout the week. Caroline Hull was warmly welcomed by the many friends she has made on former visits. She sang a new song written for her by Paul Dresser, called "He Fought for What He Thought was Right," and another pretty song called "Just Behind the Times." Her triple-voiced specialty went as well as ever.

Francesca Redding and Hugh Stanton presented a new comedietta called, A Wife By Advertisement. It is as bright as anything these clever performers have ever done, and was acted by them with plenty of spirit and dash. The author's name did not appear on the programme, so the MIRROR is prevented from giving credit where it is due. Jessie Couthoui, the lyceum entertainer, gave exactly the same performance as she did on her former visit. This was a great mistake. Miss Couthoui must certainly have a repertoire of selections large enough to give an entirely different programme every evening, and she should at least have a new programme for each engagement. She has fallen into the rut that is followed by so many of the variety performers, and the sooner she gets out of it the better.

Two fine views of the inauguration ceremonies at Washington were shown on the Biograph. Of course they, as well as the other pictures, aroused the enthusiasm of the spectators. Marie De Gamor made her first appearance here and scored a hit with her dancing. She is pretty and graceful, and introduced some original and novel steps. Little Anna Laughlin won the hearts of the women by her cute manner of reciting. She is a very clever child. The Three Rackett brothers lived up to their name and made plenty of noise. Ned C. Wayburn rattled off an amusing monologue. The others who appeared were the Versatile trio, Merritt and Gallagher, Macart's dogs and monkeys, Brown and Watson, the Seven Reed Birds and Ray Burton.

TONY PASTOR'S.—An unusually good bill drew large houses last week. Tony Pastor was in fine voice, and sang his topical ditties in his inimitable way. Florence Bindley, who is a great favorite here, made her reappearance, and introduced her pretty musical specialty with great success. James F. Hoey introduced for the first time on any stage a new "moving picture" machine, which he calls the Lobsterscope. It made a pronounced hit. Smith and Campbell, two very funny followers of the sidewalk conversation school of acting, gave a very satisfactory half-hour's entertainment. Foliz and Cain, with their tin cans and their board, made their accustomed hit. The four Angela Sisters were seen here for the first time, and their songs and whistling were well received. Luckie Thurlow, whose name was at the top of the bill on account of the fact that she has recently had her name and picture in some of the "new" journals, sang some songs, and dragged in some colored boys, who did lots of work. Kherns and Cole did a good lively German sketch. The Rice Brothers and the three Renos did some interesting acrobatic work.

Hazel Burt, "assisted" by a colored boy and girl, sang coon songs. Her voice is a remarkable one, and must be heard to be appreciated. She has a way of shooting out the words of her songs which seems quite novel to those who are weary of the old cut-and-dried method. The colored boy and girl did nearly all the work of the act, while Miss Burt walked around and looked at them admiringly. Their names did not appear on the programme, but they seemed not to mind, thinking probably that being allowed to "act" was glory enough.

Pictures were shown by the Phantographoscope and the Bioscope. Jane Daly and Etta Victoria were also in the bill.

PLEASURE PALACE.—James Ballard, "the Bard," from Red Oak, Ia., who is said to have scribbled off over sixteen gross bunches of poetry, made his first appearance in New York. The Bard has a face such as confirmed opium chewers see in their dreams when they are recovering from an overdose of "dope." Any one desirous of making a study of wrinkles should visit the Palace and watch this man's features when they break into a smile. It gives one a sensation such as sensitive people feel when the small boy scratches a rusty nail on an old piece of tin. Ballard was dressed in an extraordinary suit, the pants of which could be heard before he made his appearance. He walked to the centre of the stage and opened the space between his nose and chin, from which various sounds issued. He seemed to be making a speech about something, but the noise aloft prevented the audience from catching any words. The "Bard" was not discouraged, and frequently grinned when he paused for breath. Once he yawned, and his face disappeared entirely for a moment. At one point he produced a cornet, into which he blew, producing what he called "bird notes," but which sounded like the wail of one of Woodward's trained seals when he wants more fish. Mr. Ballard should visit one of the local department stores before he goes back to Red Oak, and buy himself eleven buttons, as he seems to be short about that many.

Marie Dressler finished her performance with a very funny imitation of the smallest Cherry sister in her flower song. She carried a basket of green onions, which she threw at the front row occupants as she sang. She wore very large papier maché feet, and did an eccentric dance with them which was warmly applauded. The American Lilliputians presented their Hogan's Alley sketch which has been re-named "The Badley Smart-Un's Ball." The action and dialogue is the same as when it was first presented. The most pleasing feature of the act is the marvelously sweet singing of little Dan McCarthy. His rendition of "Grace O'Moore," Max S. Witt's pretty song, brought down the house. If his voice does not leave him, a brilliant future may be predicted for this bright boy.

Ezra Kendall had dozens of new gags in his very bright monologue and he sang two new songs. His hit was pronounced. Cora Routt sang "Rootie-Tootie" and "She Never Did The Same Thing Twice." In the latter song she introduced a verse about herself. Imogene Comer sang some stirring songs with much feeling and was frequently applauded. The Krovemann Brothers introduced their funny grotesque act, in which they do some very amusing work. Business throughout the week was splendid.

FLORENCE BINDLEY.

Florence Bindley, the musical comedienne whose picture appears elsewhere, has created a sensation in vaudeville. The success has been remarkable from the start. While she was in San Francisco last Fall, she conceived the idea of giving up her starring tour temporarily and joining the ranks of the vaudeville stars. She has had no cause to regret the step. Her act is as pretty and neat as it is clever. She is the originator of the idea of dancing while playing on the sleigh bells.

Her rendition of the "El Capitan" march, with her imitation of Sousa, never fails to bring down the house. Miss Bindley recently filled an engagement at Koster and Bial's, and her success was so pronounced that the engagement was extended. She succeeded in winning numerous encores from the patrons of this music hall, and this means a great deal, as the people who patronize the big halls are not much given to applause unless the performer pleases them particularly well.

Miss Bindley will sail for Europe in the Spring to fill engagements in London and Paris, and it can safely be predicted that she will duplicate in those cities the pronounced success she has made in New York.

SADDLE HORSE FOR ANNA HELD.

F. Ziegfeld, Jr., bought one of the finest saddle horses in Kentucky last week and presented it to Anna Held. The price paid was $3,000. He was raised and educated by N. H. Rosland, of the Woodland stables in Lexington. The animal is very stylish, and can do many "cute tricks. He will create a sensation as he gallop' down the Bois de Boulogne in Paris next Summer, carrying its pretty owner.

OLYMPIA'S ROOF CLOSED.

The roof garden of Hammerstein's Olympia was closed on Saturday evening last. Before it is reopened for the Summer it will be entirely repainted and redecorated. New swans will be imported for the lakes, and Ophelia, the pet ape, which made such a hit last Summer, will be chained in her accustomed place, and will cut up her monkey shines as usual.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

TO HIGH-CLASS VAUDEVILLE MANAGERS.

OSCAR EAGLE AND ESTHER LYON

HAVE PURCHASED A COMEDY SKETCH, ENTITLED

"A BRILLIANT IDEA," by Maribel Seymour.

"Two souls with but a single thought
Two wheels that wheel as one."

"A Brilliant Idea" was produced March 21 in Chicago and scored a decided hit. WEEK MARCH 21st, PIKE THEATRE, CINCINNATI, OHIO.

A LONDON FAVORITE.

FANNIE LESLIE.

"Rocked in the Cradle of the Deep" is no longer one of Fannie Leslie's favorite melodies. During her recent trip across the Atlantic she did not have one good chance to "lay her down in peace to sleep." Old Father Neptune must have had the fever and ague, for he rocked the cradle so hard that sleep was out of the question, and peace a thing unknown from the time the good ship left Queenstown until she rubbed her nose against the dock in New York.

As a consequence, when Miss Leslie arrived in New York, the day before her proposed opening at Koster and Bial's, she was so upset that she had to go to bed and remain there for two or three days in order to make up for the rest she lost coming over, and her first appearance had to be put off for a week.

She was bright and cheerful on Friday, however, when she received a MIRROR man at her hotel, and chatted about herself and her work.

"I never was so disappointed in my life as I was when I found I could not appear on Monday," she said; "but it simply could not be helped, you know. I felt so miserable that I could not stand up. If I had known it was going to be so rough I would have hesitated a long time before coming. On my last visit here we had a delightful trip, but this time the winds and waves were against us and I had an experience which I should not like to have repeated."

"You've been here before at Koster and Bial's have you not?" asked THE MIRROR man.

"Yes, about this time two years ago I took a month's holiday and crossed just to have a look at New York. I took advantage of a very liberal offer from Koster and Bial and played there for just one week. My success then prompted me to sign a contract to return this time for a longer stay."

"You have brought over a lot of new songs, I suppose?"

"Oh, yes; I shall open with "Jolly Little Polly on Her Gee Gee," "Only a Woman's Way," the English version of "She Always Dressed in Black," and a Chinese song, with a characteristic dance, called "Chiko-Choko-Chicori." I make a complete and elaborate change for each song. Besides these songs I have many others, including "Away Goes All the Romance" and "The French Maid." I also sing "On the Benches in the Park" in policeman's costume."

"Have you visited any of the theatres since your arrival?"

"Yes, I have been to Koster and Bial's and Proctor's and enjoyed the performances very much. Marie Halton is a very sweet singer, and I laughed heartily at the antics of the black folks in the cake walk at Proctor's. I also visited the Broadway Theatre and saw Mr. Hopper in El Capitan. There is a little actress in the company whom I thought exceedingly bright and clever. Her name is Hopper, too; she is De Wolf Hopper's daughter, I presume?"

THE MIRROR scribe hastened to inform Miss Leslie that the little woman in question was Mr. Hopper's wife, whereat she seemed much astonished.

Miss Leslie then chatted about various topics in a pleasant way for half an hour. Her impressions of New York are very interesting, but for want of space they cannot be recorded here.

THE BIG FIGHT AT THE PALACE.

The Corbett-Fitzsimmons fight will be reproduced on the stage of the Pleasure Palace at the St. Patrick's Day matinee, and at the other performances throughout the week, in an unique and original manner. A ring will be pitched, and seconds, timekeeper, referee, and all the other accessories will be on hand. Mike Donovan will impersonate Fitzsimmons, and Alfred Austin will play Corbett's part. They will be made up to resemble the pugilists as nearly as possible. The account of the fight will be received over a special wire, and the boxers will go through it just as it is occurring in Nevada. Mr. Proctor has his finger on the pulse of the public, and there is no doubt that this novel scheme will attract very large patronage.

A MODERN MARTYR.

Frederick Paulding has in preparation for an early production in the vaudeville houses a new serious one-act play, called A Modern Martyr, in which he will have full scope for some of his best work.

There are two other parts in the piece besides Mr. Paulding's, and they will be played by well-known professionals.

THE BENEFIT WILL TAKE PLACE.

THE MIRROR'S idea of a big benefit for the Actors' Fund, to be given by vaudeville performers, has been acted on, and it is now certain that it will take place.

The benefit committee consulted with W. A. McConnell last week, and Mr. McConnell, on behalf of Koster and Bial, offered the use of the big music hall for any Sunday evening in April, and promised to do everything in his power to help the scheme along.

A MIRROR man called on Mr. McConnell yesterday to get his views on the subject. "You may say," he said, "that we are heartily in sympathy with this movement, and will run a benefit which ought to add at least $3,000 to the Fund. Henry Dixey will be the master of ceremonies, and the entertainment will be run under his supervision. One of my ideas is to have the leading men of the stage selling flowers in the lobby, instead of the pretty actresses who have done the trick so many times. It ought to prove a very profitable scheme. The biggest and best vaudeville bill ever given in New York will be put on, and there is no doubt that, with proper advertising, the public will respond promptly, even if it is only for the purpose of securing a big bargain in the show line."

William Hammerstein, who spoke on behalf of his father, Oscar Hammerstein, told THE MIRROR representative that the management of Olympia was at the service of the committee in any way necessary to the success of the benefit.

George Frederick Hinton, the press representative of Olympia, seconded Mr. Hammerstein, and said he would do everything in his power to help the benefit along.

F. F. Proctor, when seen at his Twenty-third Street theatre, said: "I heartily approve of the benefit, and will do everything I can to make it a success. All the artists who may be at both of my houses will be at the call of the committee, and I shall be only too glad to be of any assistance in helping the affair along."

"L. C. Teller, representing Weber and Fields, volunteered the services of such members of the Broadway Music Hall as may be required, and said he knew Messrs. Weber and Fields would gladly assist in every way possible.

J. Austin Fynes, manager of Keith's Union Square Theatre, when spoken to in reference to the matter, assured the MIRROR representative that the resources of the three Keith houses were at the disposal of the committee. "Although we do not give Sunday performances," said Mr. Fynes, "I do not think there will be any trouble about getting our people to volunteer. Some of them may be passing through New York between Boston and Philadelphia, and they can easily stop over and play at the benefit. If there is anything else I can do to make the benefit successful it will afford me great pleasure to do it."

Tony Pastor sends the following letter:

TONY PASTOR'S THEATRE,
NEW YORK, March 12, 1897.

To the Editor of The Dramatic Mirror:

DEAR SIR.—I am much pleased that a movement is under way to have the vaudeville profession give a benefit performance for the Actors' Fund.

If vaudeville managers will come together in an effort, a grand success will be assured, and it should follow as soon as possible after the Actors' forthcoming Fund benefit.

The vaudeville people at present are receiving more aid from the Fund than the dramatic people, and they will most assuredly come forward and aid in making the benefit a financial success.

I shall use every aid and effort in my power to bring about the much desired result.

Truly yours, TONY PASTOR.

These letters from performers have also been received:

NEW YORK, March 9, 1897.

To the Editor of The Dramatic Mirror:

Relative to the vaudeville performance you propose, allow us to offer our services in any capacity you may see fit to call upon us for. We certainly will use our best endeavors to further what we think ought to be the most gigantic performance ever given, for so worthy a cause, namely The Actors' Fund! Wishing you speedy success and awaiting your command, we are

Very truly yours,
FIELDS AND LEWIS.
Care Weber and Fields's Music Hall.

BOSTON, March 10, 1897.

To the Editor of The Dramatic Mirror:

Permit us to offer our services for the Actors' Fund benefit. It is a grand thing, and is worthy the hearty support of every performer in the profession.

Yours respectfully, HOWARD AND BLAND.

TITUSVILLE, Pa., March 10, 1897.

To the Editor of the Dramatic Mirror:

Regarding the vaudeville benefit for the Actors' Fund, will say that you can count on Santanelli, master of hypnotism, at any time. Yours truly,

SAM MYERS, manager.

235 EAST FOURTEENTH STREET,
NEW YORK, March 11, 1897.

To the Editor of The Dramatic Mirror:

I will appear at the Actors' Fund vaudeville benefit with pleasure. Yours respectfully,

W. I. MILLER.

LOUIS PLACE, Brooklyn, N. Y., March 11, 1897.

To the Editor of the Dramatic Mirror:

I would like to tender my services for the Fund benefit, as I wish to do something to help the cause.

CHARLES SEYMOUR.

NEW YORK, March 15, 1897.

To the Editor of the Dramatic Mirror:

I should be pleased to sing at the vaudeville benefit for the Actors' Fund. It is a fine charity, and should have the support of everybody in the profession. Yours truly,

EVELYN BRITTON, Baritone.

T. W. Dinkins, manager of the Bon Ton, Jersey City, and Helene Castanio, child dancer, of 295 Livingston Street, Brooklyn, have also volunteered their services.

Now that the benefit is an assured fact, it should be the duty of every vaudeville performer who expects to be in or near New York on Sunday, April 12, to send word to the benefit committee or to Mr. McConnell that they will appear in the programme. The volunteering should be done at once, as the programme must be made up and arranged as soon as possible.

MISS ONRI SIGNS WITH THE "RATS."

Adele Purvis Onri has signed a two years' contract to tour Europe under the management of "The Rats," who have acquired an agency formerly run by Felice Napoli. "The Rats" is a social club of well-known performers, who have made up their minds that they will attend to their own bookings, and turn the commissions, which will be only one-half the present rate, into a fund. The board of directors includes Dan Leno, J. W. Cragg, Cinquevalli, Eugene Stratton, and many others equally prominent.

A NEW DEPARTURE IN VAUDEVILLE

AN ABSOLUTE NOVELTY.

MR. ERNST BIAL announces that he has concluded arrangements with the romantic actor,

FREDERICK PAULDING

who will, on and after March 29, 1897, present, for the first time on any stage, a powerful play of human interest, in one act, entitled

A Modern Martyr

This play is American in tone and character, and belongs to the same class as Barrett's celebrated "Chatterton," Conan Doyle's "Waterloo" (played by Sir Henry Irving), and Bauville's "Gringoire." Within the limit of thirty minutes it tells a concise and moving story of love, faith, rage, despair and final self sacrifice that gives Mr. Paulding full scope for the display of his best powers as an actor.

An entertainment which, in heart interest, will appeal to every one.

Schiller Theatre, Chicago, April 5 and 12.

SOLE REPRESENTATIVE,
ERNST BIAL,
114 West 34th Street.

MR. AND MRS.
William Robyns
IN THE COUNSEL FOR THE DEFENCE.
Address care this office.

LEW DOCKSTADER
Permanent address, 19 W. 27th St., care Spaulding & Gray.

A HIT!!
ADA DEAVES AS PRINCESS CAVIAR
In ZENDA'S KING. At Clifford's Gaiety Theatre, CHICAGO, ILL.

EMILIE EDWARDS
The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artiste; one of the best baritone voices I ever heard; makes a fine appearance."—*J. D. Hopkins.*
"Emilie Edwards is a handsome young woman, with a rich contralto voice."—*Chicago Herald.*
"Emilie Edwards has a cool soprano voice."—*Alan Dale.*
"Emilie Edwards is called a singer; I call her an elocutionist."—*Jessie Wood, N. Y. World.*
Emilie Edwards has no competitors, therefore no equals.

A LETTER FROM THE CHERRIES.

An article in last week's MIRROR about the Cherry Sisters has brought the following letter from those estimable ladies:

CLARENDON HOTEL,
BROOKLYN, N. Y., March 13, 1897.

To the Editor of The Dramatic Mirror:

We saw by THE MIRROR that Mr. Proctor did not deal just with us in sending some peices for you pape, as they were untruthfull. So we will send you a peice which is the truth and nothing but the truth, and will you kindly print it?

Respectfully yours, CHERRY SISTERS.

THE "PEICE."

Mr. Price, the business manager of Proctor's Pleasure Palace, says that the Cherry Sisters are very particular; but the Cherry Sisters are sorry that they were not a little more so, for while the young ladies were playing his house he told them that he had the dead cinch on mixing fire lights. So the Cherry Sisters told him to mix them ten pounds. So he did, and brought them as the young ladies were about to start for the train.

They took them without examining them and paid him $5, trusting to his word that they were all right. But when the stage manager at Hyde and Behman's, Brooklyn, went to burn them they had a good laugh at the Cherry Sisters' expense, as it proved to be sand instead of fire lights. The Cherry Sisters may be particular, but they do not possess as much sand as Mr. Price.

This "peice" proves that the Cherries have a sense of humor as well as the extraordinary talent which has placed them in such a prominent place in the profession.

GAYEST MANHATTAN.

Gayest Manhattan, the new burlesque or vaudeville, will be produced at Koster and Bial's on Thursday evening, March 18. The story deals with the adventures of two Western "guys" who come to New York to see the sights. The cast includes Henry E. Dixey, who appears as Delsarte Flam, once a tragedian, and now engaged as a professor in a dramatic school; R. A. Roberts, R. E. Graham, Frank B. Blair, Frederick Hill, Harry Somers, George Leslie, Flo Irwin, Merri Osborn, Nettie Lyford, and Katherine Lucille Foote are also in the cast. They comprise the largest and most distinguished lot of legitimate performers who have deserted the legitimate for vaudeville, and W. A. McConnell is correspondingly proud of his collection of shining lights. The scenery is all new from the brush of Albert Operti, and the production will be put on in a lavish manner. A large chorus of pretty girls will be a special feature. R. A. Roberts is staging the piece, and the rehearsals are progressing smoothly under his direction.

MARIE DRESSLER IN TRAVESTY.

Marie Dressler does not feel that her songs and recitations she has been doing at the Pleasure Palace give her room enough to do as much work as she would like to, so she will put on a travesty called "Tess of the Vaudevilles" on Monday next. The sketch was written by Frederick Backus, with music by Frederick Clifton. Both men will appear in it, Mr. Backus as Angel Dennett and Mr. Clifton as Alexander Stolenbottle. Max Freeman will stage the piece, which will run about forty minutes.

NOW IT IS BARRYMORE.

Maurice Barrymore, who is playing in Sardou's Spiritisme, has signed a contract to appear at Keith's Union Square Theatre for two weeks, commencing March 29, in Augustin Thomas's one-act play, A Man of the World, in which he appeared in this city a couple of years ago. The terms offered to Mr. Barrymore to make the "jump" are said to be the most tempting ever held out to a star of the legitimate by any vaudeville manager.

THE DIVORCE TRAP.

Sibyl Johnstone and George W. Leslie have joined hands and will tour the big vaudeville houses in a new comedietta called The Divorce Trap. It was especially written for them by Glen McDonough, who has written a number of very successful farces. Robert Grau is sole agent for Miss Johnstone and Mr. Leslie.

MRS. BARTON'S BALL POSTPONED.

Mrs. Radley Barton's Ball in Greater New York which was to have been produced at Olympia last evening has been postponed until Wednesday. The production is so elaborate that it was found necessary to hold a few more rehearsals in order to have everything running smoothly. Straight vaudeville was the attraction last evening.

OSCAR EAGLE'S SKETCH.

Oscar Eagle and Esther Lyon produced their new sketch for the first time in Chicago last

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

TO HIGH-CLASS VAUDEVILLE MANAGERS.

Tour of the distinguished society actress

MISS SYBIL JOHNSTONE

AND MR. GEO. W. LESLIE The Popular Light Comedian

in "The Divorce Trap."

THE SUCCESSFUL FARCE, ADAPTED FROM THE FRENCH OF ALPHONSE DAUDET, AND ESPECIALLY WRITTEN FOR

Miss Johnstone and Mr. Leslie by Mr. Clen MacDonough, Author of The Prodigal Father, Delmonico's At Six, etc.

ROBERT GRAU, SOLE AGENT.

week with great success It was especially written for them by Maribel Seymour, whose work shows great originality. The comedietta is entirely different from the usual cut and dried sketch. There is not a word of love in it and no quarrelling, yet the piece is written in such a way that the audience is moved to constant laughter. Mr. Eagle and Miss Lyon will be seen in it at Pike's in Cincinnati next week.

VAUDEVILLE JOTTINGS.

Boyce and Black, singers and dancers, who are at Keith's Union Square this week, are recent arrivals from the West.

Five companies of the Seventy-first Regiment visited Keith's last week to see the pictures of the regiment on the Biograph, which were taken at Washington on March 4.

Patrice and Alf Hampton will make their vaudeville debut next week at Keith's Union Square.

The Garden of Palms at the Pleasure Palace can now be rented for balls.

Taylor Granville, who is making a hit in the comedy part of Patsy with Cuba's Vow, will be seen after the closing of the season on the vaudeville stage in conjunction with Nanon Fowler, late of the Joseph Jefferson company, in a new one-act play, written especially for them by Hawley Francis.

Dolan and Leonharr will do a short travesty on the murder scene in Tess of the D'Urbervilles. They call the sketch Bess of the Vaudevilles.

The part of Delsarte Flam in Gayest Manhattan was especially written for Henry E. Dixey, and it is said to afford him ample opportunity to display his versatility.

Merri Osborne and Jane Stowe will impersonate two tough Central Park kids, Daisy Pattycake and Willy Hillsides, respectively, in the burlesque, Gayest Manhattan, at Koster and Bial's.

A new ballad called "Come to Me Love as in Days of Old" has been published by Otto Sutro and Company, of Baltimore, Md. The words are by A. S. Johnston, and the music by J. Thomas Kenny.

Billy McClain has constructed a new musical comedy, which will be produced in the near future. His song, "Head Down de Robe," is being sung with great success by the McCarver Brothers.

Marie Dressler will remain at the Pleasure Palace instead of rejoining The Lady Slavey company. Her success at Mr. Proctor's house has been greater than that achieved by any woman performer who has so far appeared there, and she naturally prefers to remain.

The Diamond Comedy Four, who made a hit last week at Koster and Bial's, are being managed and booked by the energetic and hustling agent, Ernst Bial. Stanley Whiting, another of Mr. Bial's clients, is meeting with great success.

Maurice Drew, who is now on tour with The War of Wealth company, informs THE MIRROR that he holds the copyright to the title Mulberry Bend, as he has a four-act comedy-drama of that name, which has already been produced. He has heard that a sketch with the same title is to be produced at one of the local vaudeville houses, and will take steps to prevent its presentation, as he fears it would injure his property.

Paquita was forced to cancel her second week in Louisville owing to the sudden departure of the manager of the Bijou. She received her first week's salary in advance. Her manager, W. J. Holpin, has gone to Nevada to see the fight. He has some heavy bets on Fitzsimmons.

Rosner and Collette have secured a copyright on their musical comedy, We, Us & Him. They are playing a return date at Proctor's this week.

Edwina, the [illegible] dancer, has joined hands with Edna Leigh, and will hereafter be known as one of the Leigh Sisters, as Stella Leigh has retired from the stage. Their new sensational dance is a big hit in Little Miss Chicago.

J. Irving Bolt, the double-voiced vocalist and impersonator, has closed with the American Vaudeville co., and has joined the Le Barre's Minstrels.

Lester and Williams (C. M. Lester and John West Williams) have dissolved partnership. John A. West will work alone in the future.

Daly Threlhold appeared at the Knickerbocker and Colonial Clubs last week. She now makes her appearance in a large bouquet of roses. Howard Powers, her manager, has her time pretty well filled, as she is in big demand with the most fashionable clubs.

Robert Gilbert Schink will shortly make his debut in vaudeville in one of Chicago's first-class theatres.

Elvira Francelli and Tom Lewis have booked several new dates. They are meeting with continued and deserved success.

The Marco Twins began a tour of the Keith circuit yesterday at the Union Square.

Beatrice Goldie has been engaged to sing the leading soprano role in Gayest Manhattan which opens on Thursday evening at Koster and Bial's.

The Columbia Extravaganza company will take to the road next season under the management of Leo Grossman. The Sultan's Harem will be presented by the company in an elaborate manner, and everything connected with the organization will be new and first-class.

Tommy Hayes has just finished a successful three weeks' tour of the Keith circuit.

Billy Birch, the old minstrel, was locked up one day last week on a charge of intoxication. He was arraigned in court the next morning and discharged.

Richard Golden was mentioned in last week's MIRROR as the author of Gayest Manhattan. This is a mistake. The authorship of the review is shrouded in mystery, but if it happens to be a howling success, McConnell will undoubtedly kick away the bushel which at present hides the light of the too modest author.

T. W. Dinkins, who was for three years the successful manager of the Ben Ten Theatre, Jersey City, returns to that house in the same capacity in April. The success of this theatre was unquestionably due to Mr. Dinkins's energetic efforts.

John Crittenden Webb is writing a sketch for Sylvia M. Bidwell and Ida Vernon. It will be produced on the vaudeville stage in the near future. Several novel features and scenic effects will be introduced.

Jeanne Block, a celebrated Parisian vaudeville artist, will make her American debut next September at Hammerstein's Olympia.

It is rumored that Cissy Loftus, the English mimic, will soon appear in a play especially written for her by her husband, Justin Huntley McCarthy.

Ballard the Bard took a ride around the city last week in Proctor's new $3,000 horseless hansom.

Auguste Van Biene's engagement at Proctor's Twenty-Third Street Theatre will begin on March 29. It will last two weeks, after which the 'cellist will return to London.

Emma Van Rensallaer, who is at Keith's this week, is a clever young Brooklyn girl. Her entertainment resembles that given by George Grossmith.

The Sidmans are making a hit with Hyde's Comedians. When the season of that company closes they will play dates until June 6, when they leave for San Francisco to begin a long engagement on the Orpheum circuit. They have signed with one of the largest vaudeville companies on the road for the entire season of 1897-8. The Sidmans are clever performers, and deserve the success which has come to them.

Kittie Mitchell writes to inform the MIRROR that the reason why she did not appear at Hammerstein's Olympia during the week of March 1 was because she was confined to her bed with a severe attack of gastritis. She is at Proctor's this week.

John Bryant, Lillian Cleaver, and Clarence Wilbur have joined hands and will be known hereafter as the Comedy Star Trio. They are at present with Katie Rooney's Greater New Yorkers and will play dates in the best vaudeville houses at the close of the season.

Nini Diva, who was booked to sing at Gibb's Music Hall, Buffalo, the week before last, did not appear owing to a misunderstanding with Manager Gibbs on the question of salary. The actress brought suit against him in the Municipal Court of Buffalo for three hundred dollars, but the case was settled out of court.

Burke and Forrest are at the Orpheum, San Francisco, for two weeks. They sail for Australia March 23 with the Flying Jordans.

Information has reached THE MIRROR to the effect that W. J. Plimmer, who has been managing the Wonderland Theatre in Grand Rapids, Mich., for some time past, left that city very suddenly last week, owing salaries to performers and others amounting to $900. The house will continue under the management of Mrs. Lockerby.

George Bryton, the dainty English character artist, who has just closed a successful engagement over the Hopkins circuit, is becoming quite a favorite as an entertainer at the Chicago clubs.

Emanuel Lodge, 654, F. A. M., will give a theatre party to Rosner and Collette at Pastor's, this (Tuesday) night.

Edward Price will produce a burlesque called Orange Blossoms, by Harry B. Marshall, shortly. Mr. Marshall is at work now on a sketch for a prominent star.

There is no foundation for the rumor that Letty Lind has been engaged for next season by Oscar Hammerstein at a salary of $5 000 a week.

Dan Leno's American debut will occur at Olympia on Monday, March 29.

Bryan Collins, the baritone, will be in the bill at Keith's next week. He is one of the best descriptive vocalists now before the public.

Isabel Urquhart, assisted by Sidney Wilmer and Walter Vincent, will present the comedietta, In Durance Vile, in the first-class vaudeville houses.

The Hawthorne Sisters, Nellie, Lillian, and Lulu, arrived in New York on Sunday by the *Etruria*. They make their reappearance at Koster and Bial's next week.

Violetta is making a success giving imitations of Louise Beaudet singing "The Gay Soubrette."

Frederick Paulding has engaged George H. Fox, long identified with Augustus Pitou's companies, to play the light comedy part in the approaching production of A Modern Martyr at the Schiller Theatre, Chicago.

Richard Harlow has made a pronounced success in vaudeville with his sketch, Catching a Duke, in which he is assisted by Russell Bassett. His Paris gowns have attracted great attention. He is to be the feature of next week's bill at the Auditorium in Baltimore.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago has been in the hands of opera and vaudeville to such an extent for the past few weeks the drama has been obliged to take a back seat for the time being. Vaudeville continues to hold its own, all the houses doing the usual large business. Clifford's Gaiety, which is a recent addition to the long list of theatres offering vaudeville and burlesque, is still doing a big business with the local skit, Little Miss Chicago, but the piece has been brushed up, and with the cuts and insertions is now running along in the most satisfactory manner. Harry S. Clifford is a young manager with many bright ideas, particularly where the attraction is burlesque, and his enterprise is bound to win. The Carpos Brothers and Edwina are two new specialties which are added this week, and altogether with Jarbeau, John D Gilbert, Jo. Dozer, Harry Eastman, Arthur Dangon, Louise Willis-Hopper (who is one of the hits of the show), and Leigh Sisters and many other talented ones the performance is lively and entertaining.

Schiller: Manager Robert Blair has been very active of late engaging the best that money can procure and there is a noticeable change in the business for the better. R. C. Gardner is no longer connected with this theatre, he having taken charge of affairs at the Academy of Music, Milwaukee. Mr. Blair wishes it understood that the Schiller will be in no way connected with the Academy, he alone is arranging the bookings for the Schiller for the balance of the season and will send a representative shortly to Europe to contract for European novelties for the Fall of 1897; he also expects to be able to offer time for a period of thirty weeks and divide the time between his own houses and those of other managers with whom he has amicable understandings. This week the Schiller has a splendid bill which includes: Lillian Burkhart and Forster Flood, Jaguarina and Captain Reed, Press Eldridge, Nick Adams, Harry Rogers, Charles Wayne and Sparrow the clever clown juggler.

Hopkins': The Shadows of a Great City affords an excellent opportunity for the capable stock co. Probably the most generally interesting feature was the reproduction in absolute and accurate detail of the principal scenes of the recent inaugural ceremonies at Washington, the Biograph having secured the most prominent points of vantage. The Frantz Family, Merrilees Sisters, Ben Harvey, Albert Hawthorne, Holder, Elaine Willard, Downs, Gilbert Brown, all assist in the splendid programme, and the Chicago Ladies' Orchestra are giving daily concerts in the Annex. Business is big, and the theatre looks very handsome in its new dress of paint. The new lodge boxes also improve the appearance of the house.

Chicago Opera House: A long list of real entertainers are on the boards here, together with the members of Hyde's Comedians. Helene Mora is the star, and at every performance is obliged to answer many encores. The others are McIntyre and Heath, Mlle. Winifred, the Sidmans, Thorne and Carleton, Charles Sweet, The Newsboys' Quintette, Krissi's Dog Circus, Professor Frank's black art, Meschen's Kinoptican, and many other attractive features are in the long bill.

Olympic: That dainty little dancer, Amelia Glover, is the head liner and a good one. Joseph J. Dowling and Myra L. Davis, Law Dockstader, John Kernell, Elvira Francelli, Tom Lewis, Field and Lewis, Ellen Vetter, Stewart Sisters, Garden City Four, Hall and Sutton, Roach and Castleton, Val Vino and others complete the very strong list of artists.

Haymarket: The principal entertainers this week at this extremely popular priced theatre are: Gerald Griffin, who is one of the "Five Castillians" in the well written sketch called A Game of Wits. May Howard, the Lorellas, Marie Heath, the McCarthy's and many others are giving very worthy performances.

Sam T. Jack's Opera House: Manager Jack retains The Milly Trial, which has caught on in fine shape; Little Egypt also remains, and a well-selected coterie of vaudeville and burlesque people are also on the bill. This pretty little theatre is packed twice a day, and if one is looking for a lively show this is the place to find it. Manager Jack always has a good co., and always produces the brightest kind of burlesque.

Havlin's: This theatre is dark this week, owing to the cancelation of a mediocre attraction. Katie Rooney's Greater New Yorkers open week of March 21.

Imperial: A straight variety show furnishes the amusement this week.

The Orpheum and Royal Music Halls both offer well-selected artists in attractively arranged programmes.

M. Witmark and Sons, of New York, the popular music publishers, who have a branch in the Schiller Theatre Building of this city, have added another office to their suite, where the profession will receive the same courteous treatment and made to feel as much at home as in their New York offices. Frank M. Witmark is the manager, and H. L. Shippman, Western representative.

Harry R. Clifford and John D. Gilbert are writing a new burlesque, which will be called A Western Mephisto. It will succeed Little Miss Chicago. The latter piece will be put on the road, Harry Eastman playing the part John D Gilbert has made such a hit in. W. H. Rudolph is booking the co. He has already filled time covering a long season.

James Bythe, formerly booking representative of Hopkins's Theatre, has resigned and will hereafter manage the Alhambra during Mr. Miller's absence. Mr. Miller is about to take a trip in search of health.

Annie Caldwell (Mrs. Charles Wayne) was obliged to cancel her engagement at the Schiller last week, owing to the death of her mother, who resided in Boston. William Stevens and Mabel Kiar replaced Miss Caldwell and made a lasting impression in their travesty-operatic sketch which is one of the best seen here this season.

HARRY EARL.

BOSTON, MASS.—The construction of the new Tremont Street entrance to Keith's will begin this week. It is promised that this will be the most surprising thing in that line that Boston has ever seen, and the most conspicuous and beautiful building at night in this country. The bill at Keith's this week is especially good. It includes Frederic Bryton and Grace Filkins in A Proper Impropriety, Inauguration pictures on the Biograph, Galetti's monkeys, the twin Sisters Abbott, Mahlenka's Arabs, Wood and Shepard, Charles A. Loder, Grant and Horton, Colby and Way, Little Anna Laughlin, the Silvers, The Tally-ho Trio, the three Reeds, W. H. Barber, E. J. Hillard, the Allens, Barry and Barron, and John Starr.

The first bill under the management of Edward E. Rose at the Grand Opera House includes a presentation of The Colleen Bawn by the stock co. and a vaudeville bill including the four Angels Sisters, Prof. Doherty and his dogs, Josie Harvey, Lawrence and Lesser and Warren and Griffiths.

The New Grand goes back to the policy of drama and vaudeville. After Dark is the play and the olio introduces James Richard Glenroy, Mabel Craig, Martinetti and Raville, the Tanakas, Manuel Renan and Val Vorsden.

Joe, the best advertised monkey ever brought to Boston, is at the Zoo and, as a result, the place was packed. It was astonishing the way in which staid, matter-of-fact editors tumbled over themselves in their rush to insert half a dozen double-column cuts of this clever monkey, and A. H. Dexter and his assistant, J. W. Luce, are to be congratulated upon their splendid advertising.

Harry W. Williams's own co. is at the Howard Athenæum this week. The house olio includes Maggie Conor, World's Trio, Clarice Vance, Frey and Fields, Louis Beaudois, Helen St. Clair, Eddie Clark, Frederick and Stevens and Mlle. Perkins.

The French Folly co. is at the Lyceum this week. The olio includes Tommy Glynn, Professor Burke and his dogs, Fish and Quigg, Wrenn and Dailey and Tom Gertie Grimes.

The Red Crook Burlesque co. is making its first Boston appearance at the Palace. In the bill are the Burt sisters, Girard and Gaylor, Gladys Castleton, Charles Dupont, Haynes and Lisette.

Among those at Austin and Stone's this week are the four Carbreans, Genaro and Bailey, the Blue Grass Quartette, Weston and Beasley, Adon's De Barr, May Walsh Ireland, Kelly and Burgess, the Mackey sisters, Lieutenant Preston, Wolff and Berrett, Leonard and Fulton, the Magnolia three, the Griffin sisters, Pico Adams, May Armstrong and the Navetta brothers.

The olio at the Nickelodeon includes the Waldron brothers, May Francis, Irene Young, Walker and Kittie Randall, Cora Armstrong, Lilly Williams and Pat Muldoon.

Almost every vandeville theatre in the city has made arrangements to receive bulletins from the Corbett-Fitzsimmons fight. Frank V. Dunn of the Palace went on to see the affair, accompanied by his star, John L. Sullivan.

Colonel Frank P. Stone and Mrs. Stone have left Florida and gone to Nassau, where they will remain a few weeks. They anticipate returning to Boston before the end of the present month.

JAY BENTON.

SAN FRANCISCO, CAL.—Barnes and Simon come to the Orpheum March 15. Tilly Morrissey sang at the Elks' benefit at the Columbia Theatre Monday. E. J. Herron and Lottie Williams are at the Oakland Theatre for four weeks. New people at the Orpheum week of 8: The Flying Jordans, Virginia Aragon, John Burke, Grace Forrest, who together with Mario and Marlo, Three Ollivas, Chincilli and Rapar, and Howard and St. Clair will go to Australia shortly. The Kenwick Sisters are due at the Orpheum late in April.

PHILADELPHIA, PA.—It is a genuine pleasure to report continued large business at our vaudeville houses, the competition for attraction being greater than ever, thus insuring splendid programmes, which adds life and patronage to a deserving and pleasing style of entertainment.

Russell Brothers, Comedians, under the direction of Weber and Fields, are the drawing cards at Gilmore's Auditorium, aided by Johnnie Carroll, Staley and Birbeck, Lizzie B. Raymond, McAvoy and May, Myer Cohn, Professor S. H. Bennett, Mazuz and Mazett, Jack and Rose Burke in a splendid boxing and bag-punching act, which is a special feature, deserving the large show of appreciation and a week of large patronage. At Gay Coney Island follows week of 22. Weber and Fields's Own co. 29.

Artists from the legitimate stage are a weekly novelty at the Bijou Theatre, and with every change a first-class programme is presented with the usual result, viz.: Crowded at every entertainment. This week Bert Coote, assisted by Julia Kingsley and a supporting co., in a new comedy; Ezra Kendall (his final appearance in this city); Edoy Trio in splendid gymnastic evolutions; Macart's dogs and monkeys; Kealy, juggler; Ned C. Weyburn in new piano act; Walter Lees; Pitrot, mimic; Nelson, Gilmoretti and Demonio, gymnastic comedy artists; Little Cissie Felix, clever juvenile character comedian; the Magiclays, gymnasts; Manzetta, musical genius; Joe Goetz, club juggler; and the ever-pleasing Biograph, with new inauguration

RICHARD HARLOW assisted by RUSSELL BASSETT

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Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming earliest open time. None but established successes need apply. Would also like to hear from first-class Vaudeville Companies. Now booking for next season also.

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views, completes an interesting and pleasing programme.

The Trocadero, under the new management of James H. Curtis, is doing well, every precaution being taken to allow nothing to offend the taste of the fastidious, and comply with the order of the director, who is looking after the last acts often found in trawling combinations. Wood Sisters' Burlesque co. hold the week, giving a clean, bright show, with a strong olio. The Tally Ho Club and the Merry Wicked World being the burlesques attracting deservedly large patronage.

Jermon's Black Crook Burlesque co. that played last week up town at the Kensington have moved this week to the Lyceum which is located in the central portion of the city, and opened to splendid business. They have a roaring comedy on the Silly Dinner, with good scenery and electric effects which furnishes an excellent evening's entertainment.

The Arch Street (George C. Francis, business manager), with two performances daily, presents for week the Gay American Girls Extravaganza co., with Imogene Comer, Smith and Campbell, Martin O'Neil in specialty acts, and the burlesque, Rosalind's Folly, with catchy music, pretty girls, and large chorus in stunning costumes.

The Kensington announces as a special card for this week The Yellow Creek of Hogan's Alley.

Variety combs, playing the Quaker City should be very particular regarding their pictorial printing, as nothing of a loud character, except of busts or legs, are allowed to be posted, and are invariably covered with slip dates, etc., as the authorities have given out strict orders on this subject.

Williams and Walker, who have made a New York question, are booked at the Bijou Theatre for week March 22.

Robie's Bohemian Burlesquers come to the Lyceum 22, week.

All the variety houses give extra matinees St. Patrick's Day, at which returns of Corbett-Fitzsimmons's fight will be read from the stage.

It is rumored that one of our theatres now devoted to vaudeville has been offered to a manager, with a view of converting same into a German Theatre, with a stock co. for balance of season. S. PRENDERGAST.

CINCINNATI, O.—People's had a fairly successful week 7-13 with the Fay Foster Burlesque co. La Belle Egypt was the star. Marie De Rossett, Kitty Clements, Campbell and Beard, James Lowery and Nellie Hanley, Harry La Marr and Leslie and Curley were the brilliants on the programme. Two burlesques were given. Next week Zero will be given.

The Pike during 14-20 will present Josephine Sabel, who played an engagement early in the season and made such a hit that her re-engagement was a certainty. The Man Upstairs will be acted by Howell Hansel, Lizzie Evans and Maggie Fielding. Webb Brothers, the musical clowns, Noble Watson, Hutchins and Edwards, the Asbeys, Morton and Mack, Stinson and Merton and the Biograph are the other numbers on a bill that means good houses. Last week Fred Hallen and Molly Fuller were substituted for Mountford and Grandin and gave a most taking sketch.

PROVIDENCE, R. I.—Isham's Octoroons were seen at this house 8-13 in a pleasing programme. The Blackville Derby opens the bill, and introduces the entire co. In the olio were Sam Lucas, Harry Fidler, Mr. and Mrs. Tom McIntosh, and Bethel and Jones. The programme concluded with Thirty Minutes Around the Opera, during which Bessie Lee and Henry Jackson and a large chorus sang well. Business good. Rice and Barton's Rose Hill co. 15-20.——Columbia: Sadie Stephens and Ben J. Miles headed the bill 8-13, and scored a success in their musical act, Paust Up Too Late, introducing illustrated songs very effectively. Other features were the Flying Nainds, Adeline Marden, Payne and Crapo, the World's Trio, the Pattons, Appleton Brothers, Mr. and Mrs. Lew Crouch, Julia Kelly, Sisters Golline, Jenkins, Herbert Eaton and Nelson, Gliserati and Demosio, who close the show with a strong contortion and trapeze act. Grieve's Burlesque co. and Fred Hallen and Molly Fuller 15-20. A piece of scenery fell at the Columbia 9, and struck Stage Manager Ben Dodge on the right hand, breaking a bone. H. C. RIPLEY.

MILWAUKEE, WIS.—The Alhambra has a good bill week 7-13, and the attendance has been all that could be desired. The Two Bostons make a big hit with their burlesque bullfight. Stuart is one of the best female impersonators I have ever seen, and Lieutenant Nobel is seen for the second time this season in his clever ventriloquism. Marie Heath is a petite performer who sings her selections in a charming manner, and W. W. Ellis whistles with pleasing effect. The Savans, acrobats; Bison City Quartette, Ammons, Clarine Trio, and Werner and Richter, Tyrolean warblers, complete the bill. K. T. MCDONALD.

OMAHA, NEB.—Creighton Music Hall continues to be a great success. It is often difficult to get a chair in the spacious hall. For week of 7 the attractions are Ryeand Sisters, Carmen Sisters and Maud Dayton, May Ellsworth, Emery and Russell, Bruce Hall, and Prof. Jacobs, the strong man, who is also a favorite. At Nebraska Music Hall Jim Daniel, Clara Boyle, Edith Flowers, May Cameron and others keep up the interest.

GRAND RAPIDS, MICH.—Wonderland (W. J. Plimmer, manager): Business has dropped off since the Cinematographe went, and Manager Plimmer is presenting the Scopographe this, the week of 8 to fair-sized audiences. Specialty people on the programme are: Kilroy and Rawson, Tally-Ho Trio, Rosarie, Mae Britton, Brooks and Young, Ernie Veronie, and Stirk and Zeno. Knoll and McNeill finished their engagement 6, and made the hit of the week. Their comedies are wonderfully clever.——SMITH'S (W. Smith, Jr., manager): Very fair audiences have attended week of 8. Bonner the laughing horse is the main attraction. The Glees, Tegge and Daniel, The Kellys, Evans and Kennedy and Edith Elmore are other cards of merit.

WORCESTER, MASS.—Front Street Opera House (E. J. Abbott, manager): Thornton's Elite Vaudevilles 8-13; business the best for weeks, but an indifferent performance. London Gaiety Girls 15-20.——ITEM: The prices at this house were reduced 8 to a range of 10 to 25 cents. This scale will continue to the close of the season when the house will be entirely remodeled and opened in the Fall as a continuous performance resort. Strong efforts will be made to regain the attendance of ladies, which has been entirely lost during the burlesque regime.

JERSEY CITY, N. J.—This is a hot town in some respects, but the show given at the Bon Ton Theatre 8-13 by the Rentz-Santley co. is hotter. After the opening show the ginger was cut out, and the audience enjoyed a good performance. The business has tested the capacity of the house at each performance. The best act on the bill is given by Curtis and Gordon, who spar, and Miss Gordon gives a clever exhibition of bag-punching. Paris and Pleasure introduces the co. in specialties, and in the olio are Dawley and Waldron, Fisher and Crowell, Engstrom Sisters, Joseph J. Sullivan, and Elinore Sisters. Gay Life in New York is the closing burlesque, introducing the Silly Dinner and Tyrone and Evaline, the dancers. The costuming is rich and the women in the co. are good looking, headed by Lottie Elliott. Al Reeves's Big co. (return) 18-20. Gernon's Black Crook co. 22-27.

Charles De Forrest, comedian, is organizing a co. and will play this city April 5 10.

D. A. Kiley, treasurer of the Rentz-Santley co., has a number of friends in this city whom he met while his co. was playing at the Bon Ton Theatre here 8-13. Mr. Kiley was at one time part owner of the Graham Sunday concerts in New York city.

Thomas W. Dinkins is to return as manager of the Bon Ton April 9. Mr. D. is well liked in this city.

John L. Sullivan's co. will lay off 15-22 in order to allow the ex-champion to go to Carson City to see the big fight, resuming at St. Louis, Mo., 22.

John McGuire, co-manager of the Bon Ton, will go to Europe in June.

Billy Curtis, of Curtis and Gordon, will not be on the programme 15, as he lays off that night to take his degrees in a Masonic lodge. Joe Craig, a local boxer, will punch the bag with Miss Golden, and he will receive $25 if he cut points her. WALTER C. SMITH.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): The Black Patti Troubadours opened a three days' engagement to big business 8. The performance is very fine, especially the olio and the finale of selections from operas. The co. includes De Wolf Sisters, Bob Cole, Stella Wiley, Billy Johnson, Lloyd Gibbs, and Goggin and Davis. Black Patti is ably assisted by Messrs. Gibbs and Moore. Closed 11-13 Elite Vaudeville co. 15-20.——Gaiety Theatre (Agnes Barry, manager): Business Manager David Traitel, of Sam Devere's co., promised a big show this week, and he kept his word. The engagement opened 8 to S. R. O., and it looks like the banner week of the season. The co. includes, beside Sam Devere, Ed Rentz, Larry Smith, Mamie Champion, Florence Miller, Canfield and Carleton, Catherya Palmer, Flynn and Walker, and the Reed Brothers. The specialties are followed by The Silly Dinner, in which Lottie Mortimer and Bernard Dyllyn sing and Florence Miller dances. The show is a hummer from start to finish. White Crook Burlesque co. 15-20. CHARLES N. PHELPS.

SPRINGFIELD, MASS.—Gilmore's Opera House (C. W. Fonda, manager): Week 8 Khol's Komedians, including Genaro and Bailey, Lulu Tates, Havnes and Redmond, Albert Dushington, Edward and Josie Evens and Hoffmann, Kenno and Welch.——Parlor Theatre (H. B. Tucker, manager): The Japanese Trio, Ando, Onme and Little All Right, Haywood and Durose, Harry F. Wiseman, Phillips and Layton, H. Thompson, Frayne and Gordon.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Week of 8 13 Wiley Hamilton and Ruth Wiley, John J. and Alice Earle, Williams and Carlton, Harris and Armstrong; business and performance good.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Madame Sosar Jane was given by Harry Morris's Twentieth Century Maids 8 13. Nettie De Courzey repeated her former successes and made another hit. The other numbers on the programme were good and gave the utmost satisfaction; good business. Hopkins's Trans-Oceanics 15-20.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Nielsen's Aerial Ballet continued a stellar attraction, and big business was the verdict of the week. The new comers: The Four Cohans, Ward and Curran, and the Gleasons were all well received. Coming 6: Mlle. Titenta, McCloud and Melville, Pantzer Trio, and Briscoe.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The Biograph and an olio consisting of the Fitzgibbon Trio, Mlle. Carrie, Reno and Richards, Edward Leslie, Lizzie Mulvey, and Pearl Inman entertained crowded houses 8-13. The S. R. O. sign was a permanent fixture.——Music Hall (William Kennedy, manager): Business fairly good 8 13, with John Sully, Grace Moore, Lewis and Katherine Branam, Howard and Burdock, Ollie Sinclair, and Byron Spann in the olio were satisfactory.

EAST ST. LOUIS, ILL.—McCasland's Opera House (Frank McCasland, manager): Week of 8, Manager McCasland has a strong bill, which includes the Gellar Troupe, Marie Minturn, Roach and Castleton, the Flynns, Little Maud (second week), Bob Emmett, Mons. Gellar, Sisters McNeill, and Mlle. Aimee. Business continues fair.

ASTORIA, ORE.—Louvre Concert Hall (Aug. Erickson, manager): The Redwood Trio (Arthur Redwood, Augusta Feranna and Helen Mason), together with comic Winchell and Minnie Glidden, opened 6 for two weeks. Performance excellent and audience well pleased.

HAMILTON, CAN.—Star Theatre (Feeney and Davey, proprietors) 8-13 following artists: Evans and Devere, Dave Whitely, Fergusen Brothers, Forrester and Floyd and the Cosmopolitan Trio. Business and performance good.

NIAGARA FALLS, N. Y.—Lyceum Theatre (Canavan and Cleary, managers) 8-13: Alice Howard has been engaged for another week. Her voice is pleasing and wardrobe of the finest. Osborn and Imhof and Livingston, Brooks and Livingston, Myrtle Tressider and the three McIntyres are also here. Splendid business and appreciative audience.

VAUDEVILLE PERFORMERS' DATES.

Allen and O'Brien—Sam T. Jack's, Chicago, 15-20
Abbott Sisters—Keith's, Boston, 15-20.
Arras and Allice—Keith's, N. Y., 8 20.
Adams, James R.—Wonderland, Wilmington, Del., 22-27.
Atkinson, Harry—Keith's, N. Y., 15 20
Adams, Nick—Schiller, Chicago, 15-20.
Bennett and Kent—Hyde and Behman's, B'klyn, 15-20
Burkhart and Flood—Schiller, Chicago, 8 20, Pike's, Cincinnati, 22-27
Beaudet, Louise—Olympia, N. Y., indef.
Booth, Hope—Hagan, St. Louis, 15 20
Boyce and Black—Keith's, N. Y., 15 20
Blockson and Page—Keith's, N. Y., 15-20
Baker and Randall—Hagan, St. Louis, 15 20
Barnes and Sisson—Orpheum, San Francisco, 15-23.
Barry and Bannon—Keith's, Boston, 15 20
Benesto and Reto—Athenæum, Boston, 15 20.
Cosmopolitan Trio—Buffalo 15-20.
Cullen, James H.—Hagan, St. Louis, 15 20.
Carroll, Johnnie—Auditorium, Phila., 15-20.
Coote and Kingsley—Bijou, Phila., 15-20
Cherry Sisters—Auditorium, Baltimore, 15 20.
Clayton, Frank—Keith's, Phila., 15-20, Castner's, Baltimore, 22 27.
Comer, Imogene—Athenæum, Boston, 15 20.
Colby and Way—Keith's, Boston, 15 20.
Craig, Mabel—Grand, Boston, 15-20.
Du Rerot—Keith's, N. Y., 15 20
Dowling and Davis—Olympic, Chicago, 15-20.
Douglas and Ford—Hagan, St. Louis, 15-20.
Dressler, Marie—Palace, N. Y., 15 20
Diamond Comedy Four—Keith's, N. Y., 15 20.
De Forrest's, The—Alhambra, Milwaukee, 15 20.
Duncan, A. O.—Pittsburg, 15 20, Chicago 21-27.
Dunbar Sisters—Hopkins's, St. Louis, 15-20.
Dockstader, Lew—Olympic, Chicago, 15 20
Electric Quartette—Hopkins's, St. Louis, 15 20
Emery and Marlowe—Athenæum, Boston, 15-20.
Eddy Trio—Bijou, Philadelphia, 15 20
Eldridge, Frank—Schiller's, Chicago, 15-20.
Felix and Cain—Hyde and Behman's, Brooklyn, 15-20
Frencelli and Lewis—Olympic, Chicago, 15 27.
Fields and Lewis—Olympic, Chicago, 15 20.
Franchonetti Sisters—Olympia, N. Y., indef.
Foreman and West—Keith's, N. Y., 15 20.
Filson and Errol—Hyde and Behman's, Brooklyn, 15-20.
Fitzhime and Bryton—Keith's, Boston, 15 20
Fisher and Carroll—Athenæum, Boston, 15-20.
Felix, Gussie—Bijou, Philadelphia, 15 20
Glenroy, James Richmond—New Grand, Boston, 15-20
Glover, Amelia—Olympic, Chicago, 15 20
Garden City Four—Olympic, Chicago, 15 20.
Griffin, Gerald—Haymarket, Chicago, 15-20.
Grant and Norton—Keith's, Boston, 15-20.
Goetz, Joe—Bijou, Philadelphia, 15-20.
Harvey, Maude—Milwaukee, 14-20.
Hodges and Launchmere—Proctor's, N. Y., 8-27.
Howard and Bland—Pastor's, N. Y., 22-27.
Hall, Pauline—Hopkins's, St. Louis, 15 20
Howard, May—Haymarket, Chicago, 15-20
Heath, Marie—Haymarket, Chicago, 15-20.
Horwitz and Bowers—Keith's, N. Y., 15-20.
Hall and Sutton—Olympic, Chicago, 15 20
Hallen and Fuller—Hagan, St. Louis, 15 20.
Haynes and Lytton—Hagan, St. Louis, 15-20.
Hawkins, Lew—Hagan, St. Louis, 15-20.
Harlow and Bassett—Baltimore, 22-27.
Haines and Pettingill—Hyde and Behman's, B'klyn, 15 20
Hilliard, Robert—Proctor's, N. Y., 15-20.
Jerome and Bell—Toronto 15-20, Olympic, Chicago 22-27.
Jaquarina and Reid—Schiller's, Chicago, 15-20.
Kernell, John—Olympic, Chicago, 15-20.
Kurtz—Hagan's, St. Louis, 15-20, Haymarket, Chicago, 22-27.
Krauckin, Three—K. and B.'s, N. Y., indef
Karina, Mlle.—Olympia, N. Y., Jan. 25, indef.
Kendall, Ezra—Bijou, Phila., 15-20.
Kherns and Cole—Olympic, Chicago, 15-27.
Laughlin, Anna—Keith's, Boston, 15-20.
Lateil, Edwin—Olympic, Chicago, 15-20.
La Porte Sisters—Keith's, N. Y., 15 20.
Lewis, Tom—Olympic, Chicago, 15 20
Loreline, The—Haymarket, Chicago, 15-20.
Lundgreen, The—Hagan, St. Louis, 15-20.
Le Roys, The—Hopkins's, St. Louis 15-20.
Loder, Charles A.—Keith's, Boston, 15 20.
Leon, Walter—Bijou, Phila., 15-20.
Marco Twins—Keith's, N. Y., 15-27.
Mack, Wilbur—Gilmore's, Springfield, Mass., 15-20, Keith's, N. Y., 22-27.
Macarthys, The—Haymarket, Chicago, 15-20.
Mexican Kurtz—Hagan, St. Louis, 15-20
Millar Brothers—Hyde and Behman's, Brooklyn, 15-20.
McAvoy and May—Auditorium, Phila., 15-20.
Mitchell, Kitty—Proctor's, N. Y., 15-20.
Palmer, Lew—Hagan, St. Louis, 15-20.
Peabody, Walter J.—Hyde and Behman's, Brooklyn, N. Y., 15-20.
Rice Brothers—Music Hall, Brooklyn, 15 20
Rogers Brothers—Howard Athenæum, Boston, 15-20.
Rogers, Harry—Schiller, Chicago, 15-20.
Roach and Castleton—Olympic, Chicago, 15-20.
Raymond, Maud—Athenæum, Boston, 15-20.
Russell Brothers—Auditorium, Philadelphia, 15-20.
Raymond, Lizzie B.—Auditorium, Philadelphia, 15-20.
Smith and Campbell—Philadelphia, 15-20, Cincinnati, 21-27.
Sparrow—Schiller, Chicago, 15-20.
Sweetnam, W. P.—Keith's, N. Y., 15-20
Stewart Sisters—Olympic, Chicago, 15-20.
Shepley, John H.—Hagan, St. Louis, 15-20.
Swanson and Morton—Hopkins's, St. Louis, 15-20.
"Southard"—Proctor's, N. Y., 15-20.
Smith and Fuller—Howard Athenæum, Boston, 15-20.
Sturges, Lucille—Tony Pastor's, N. Y., 15 20.
Titus, Lydia Y.—Weber and Fields's, N. Y., 15-20.
Thornton, Bessie—Pastor's, N. Y., 15-20.
Thompson, Harry—Pastor's, N. Y., 15-20
Taciana—K. and B.'s, N. Y., Jan. 25, indef.
Thornton, James—Olympia, N. Y., indef.
Van Biene, Augusta—Olympia, N. Y., indef.
Vickers, Mattie—Chicago, 15 20.
Verno—Keith's, N. Y., 15-20.
Van Rensselaer, Miss—Keith's, N. Y., 15 20.
Vetta, Ellen—Olympic, Chicago, 15-20.
West and Williams—Lynn, Mass., 15 17, Fall River 18-20
West, Fiegrie—Hopkins's, St. Louis, 15 20.
Wood and Shepard—Keith's, Boston, 15-20.
Wayburn, Ned—Bijou, Philadelphia, 15 20
Wayne, Charles—Schiller, Chicago, 15-20
Woodward, Professor—Olympia, N. Y., 15 27.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 20 days and uncalled for will be returned to the post-office. Circulars and news papers excluded.

WOMEN.

Aigen, May L.
Ashland, Mildred
Anspach, Mrs. Leslie
Abbott Sisters
Arnold, Deli
Albani, Emma
Athey, Laura
Bertram, Helen
Black, Belle
Bond, Harriet
Bellin, Mrs. A. M.
Brown, Ninee R.
Barry, Helen
Brasnerd, Lillian
Burns, Katherine
Bernard, Ada
Bloodgood, Fanny
Bernard, Hattie
Barclay, Helen J.
Baker, May
Cleveland, Bessie
Cummings, Mrs. R.
Clemmons, Katherine
Corden, Juliette
Cannington, Jessie M.
Cartugna, Madame
Carleton, Mrs. L.
Comstock, Nellie
Cote, Mary
Coote, Mrs. Bert
Claxton, Kate
Closser, Miss
Canfield, Mrs. Eugene
Cawthorn, Mrs. H. S
Chaffee, Miss V.
Drake, Frances
Du Carte, Helene
Dixon, Dalsy
De Castro, Emma
Day, Maria L.
Davenport, May
De Lora, Rene
Daniel, Effie M.
Donnette, Iva
Dunn, Emma
Dolaro, Miss
de Tien, Menalie
De Janes, Marie
De Vier, Mde. L.
Daniels, Maud
Eberhardt, Blanch
Evans, Rose
Everette, Emily
Ellerson, Dell
Echard, Flora
Fuller, Margaret
Fowler, Mrs. J.
Fuller, Ida
Folckemer, Mrs. C.
Florence, Mrs. W. J.
Fontainbleau, Ella
Ferguson, Marguerite
Forrests, Marcella
Garlick, May
Gaylor, Mollie
Galland, Bertha
Gray, Alice
Glover, Amelia
Glitner, Leigh G.
Germaine, Katherine
Grinnell, Mrs. B. F
Guernes, Miss N
Hamilton, Mary
Hallam, Mrs. P. N. A.
Howard, Mrs. A. J.
Hezlep, Grace
Hertslet, Ethel
Hamilton, Pearl
Henley, Mrs. E. J.
Hill, Mrs. Tollie
Ives, Alice
Jackson, Belle
Jardine, Mrs.
John, Lena
Johnson, Mrs. Kate
Knight, Mary
King, Maude
Kennedy, Rose
Carroll, Dot
Knight, Mrs. G. S.
Lee, Carrie
Lewis, Belle
Lenton, Ethel
Larkin, Peta L.
Luera, Mde C. W.
Livingston, Bertha
Lowell, Helen
Leslie, Irene
Lawrence, Mrs A. C
Lowe, Jeanette
Massey, Blanche
Markee, Annie
Morbury, Jane
Mecusker, Ines
Moller, Almanda
Muzzy, Lulu
May, Josephine
Melbourne, Lillian
Marion, Florence
Mayhew, Eva
Mitchell, Kittie
Morrison, Mabel
Mahr, Agnes
Moore, Esther
Neville, Dorothy
Napier, Louise
O'Kaefe, Anna
Ouive, Gracia
Osborne, Rose
O'Neill, Alice
Prince, Carrie
Porter, Elsie
Phillips, Mrs. E. J.
Palmer, Ethel
Pryor, Cora
Palmer, Minnie "Patrice"
Ring, Julie
Richmond, Miss H.
Russell, Annie
Raymond, Maude
Roe, Ines
Reilly, Mrs. C. J.
Rutter, Grace
Rowan, Lansing
Raven, Margaret
Ross, Rose
Spivester, Alma
Stewart, Georgie
Salvin, Minnie
Sherwood, Sadie
Stewart, Belle
Stuart, Julia
Spivester, Miss L. B.
Sherwood, Grace
Stevens, Mrs. Robt
Scott, Edna
Stacey, Delia
Salisbury, Ella
Sweeney, Carrie
Schmidt, Mrs. L.
Strahoch, Mrs. C. L. K.
Tack, Alice
Talmadge, M'de
Tanguay, Eva
Torrance, Madge
Thorn, Lora
Tucman, Birdie
Tiffany, Rose
Usmar, Dorothy
Van Hunn, Beatrice
Vandenhoff, Mrs. Henry
Van Tassell, Cora
Victorson, Minnie
Woodbridge, Mme.
Westfall, Mrs A. H.
Wheeler, Miss B.
Walker, Rachel
Waldron, Mrs Isabel
Winston, Nadine
Willis, Mrs. Bertha
Webb, Mrs. E.
Williams, Mollie
Wilson, Ella
Zuengeln, Madele
Lois

MEN.

Adell, Harry
Adell, Edward
Arthur D. V.
Allen, Harry E
Arnold, Frank J.
Brabes, P. H.
Bonner, E. F.
Burlesques, Author
Brooks, Harry
Ball, Chas. E.
Brennan, Mathew J.
Baker, Edwin
Brooks, J. B.
Berry, Frank W.
Bennett, I.
Brazer, A. C.
Brooks, Elva A.
Biancifian, Alfredo
Brown, Mr.
Barlow, Milt G.
Burbridge, Mr.
Bryton, Frederick
Barlow, Harry
Burdick, E. C.
Blandon, Louis
Boone, D. W.
Broadhurst, G. H.
Bean, A. M.
Bruckerhoff, W. H.
Beach, C. L.
Prabyn, James
Burgess, Neil
Beresford, Harry
Bassett, Charles O.
Brown, Sedley
Bingham, Elmer
Broderick, Wm. E.
Burns, Thos. H.
Bancroft, F. L.
Banga, F. C.
Barry, John W.
Berry, George
Barker, Edwin
Bellaire, Col. Clarence
Campbell, C. J.
Carner, Jacob W.
Corbett, H. R.
Coemp, J. M.
Collins, Monte
Croft, Theo
Cheeseman, Martin W.
Catterline, Warren
Collier, Edmund
Craig, Chas. G
Casey and Le Clair
Cooley, A. W.
Cummings, Bob
Crossley, W. S.
Crosby, Chas.
Curry, William
Clifton, Harry D.
Coccia, A.
Cook, Walter N.
Crandall, Harry
Carter, Herbert J.
Caldara, Orme
Cawthorn, H.
Clark, Burt G.
China, Geo. R.
Coleman, Thos. E.
Carter, Thos. J.
Curtis, Matt
Curran, J. P.
Carter, Frank
Coote, Bert
Clark, Redfield
Canter, Chas.
Chamberline, Riley
Craven, Walter
Condon & Goodhar
Condon, John T.
Dorcas, Bob
De Vean, W. G.
Daly, Johnny
Daggerfield, Fred
Drake, D Freeman
De Vonde, C. Chester
Drew, Sidney
Davenport, Allen B
De Witt, Frank
Douglas, Byron
Ellenwood, Thos.
Earle, M. A.
Evans, Mr.
Elmore, Howard
Ely, Edgar
Emmett, B. E.
Emison, George
Evans, Wm.
Fenton, Marc.
Fagan, Barney
Frawley, T. D.
Furman, W. L.
Frear, Fred
Farell, Mr.
Findlay, John
Forrest, Arthur
Fredric, Wm.
Fortescue, Geo.
Fuse'i, Burr
French, R. E.
Given, Cad
Groff, Julius
Granville, Homer
Grant, J. H.
German, Will E.
Guderian, Frank
Gorman, Alex D.
Groh, Ed. J
Gray, Robert E.
Heaney, D. F.
Hawkins, Ralph
Haden, Martin
Heiser, Mart E.
Heywood, Wm.
Herner, Benj. J.
Hubbard, Russell
Hill, John
Halligan, John
Hogan, J. B
Howard, Benjamin
Holland, J. J.
Harlow, George H.
Hughes, Andy
Haffel, John
Helmke, H. B.
Hafford & Mantell
Hanson, John T.
Haworth, Joseph
Hawens, Jack
Harvey, Louis A.
Hallen, Fred
Herzog, Fredric
Hickey, Will H.
Hardy, Albert
Hendricks, Ben
Hurleigh, Franck-lyn
Jackson, Orin C.
Jackson, Chas.
Jones, W. Fred
Johnson, Orrin
Jacob, Ruby
Jessey, James
King, Norbert E.
Keeler, Harry
Keates, I. V.
Kiouberg, S.
Kane, J. M. J.
King, Emmett C.
Kinney, J. R.
Kelly, J. A.
Leonard, Mike
Leslie, Geo. W.
Lyding, George
Larkin, A.
Langham, H.
Loder, Chas. A.
Lewis Geo.
Lee, F. Hilton
Lythgoe, David
Love, James H.
Langley, H.
Lambert, Victor E.
Lester, J. P.
Lee, James S.
Lander, F.
Lester, Ed. H.
Lee, James F.
Long, Nick
Lorraine, Fred
Lytell, Wm. H.
Littlejohn A. J.
Mascot Novelty Co
Morgan, A. E.
Mgr. Woodward's Trained Seals
Metcalfe, E. S.
McGrath, Chas. A.
Matthews, Leslie
Mason, John H.
Mack, Wilbur
Mac urdy, Kerle
Melville, Wash T.
Marten, Geo E.
Milloy, Rich B.
Molyineaux, Robt. T
Mason, Ed H.
McElroy, Larry
Moseley, M. A.
Mack, Chas W.
Martin, Tom
Marston, Lawrence
McAuliffe, Jere
Meredith, Harry
Moore, William
Mack W. B.
Meehan, L. J.
Nehman, John
Naylor, Frank
Ness, H.
Norris, Mr.
Palmer, R. M.
Pyke, C. M.
Parker, Harry
Peters Phil
Powell, Edward
Packard, Jay L.
Pegram Orlando
Pennefeather, Geo.
Pike, J. G
Pruette, William
Pratt, Chas. H.
Poland, Edward
Prymo, P.
Phillips, Alphonso
Preston, George
Royle, E. M.
Rodgers, Chas W.
Reed, Andy
Reynolds, T. M.
Ryan, D. E.
Roux, Chas.
Russell, Samuel
Reynolds, Frank C.
Rosenfield, Leopold
Ravenhide, G. H.
Ryan, Paddy
Ransin, McKee
Robinson, Geo. R.
Sprague, John R.
Stero-Relief Co.
Stephens, G. H
Stockbridge, Henry
Showe, John F.
Symonds, J. H.
Stevens, Charles
Strebig, I. V
Spencer, Willard
Stevens, E. A.
Stark, Wm. G.
Sturgis, J. Arthur
St. John, S. T.
Salsbury, Mr.
Shea, Louis
Storm, Harry
Smith, Edgar
St. John, Bert
Sutherland, A. L.
Stratton, T. Seymour
"Santanelli"
Sanders, W. H.
Stg. Mgr. Amer. Rose Co.
Schilling, Will H.
Steadman, Marshall
Thomas, A. G.
Tees, Levin C.
Tetson, Basil
Tyler, Frederick
Tomes, Philip
Trowbridge, C. C.
Van Dyke, Dr. Arthur H.
Warren, Wm. G.
Ward, Harry
Whittemore, John S
Walden, I.
Whitling, T. T.
Webber, Edwin F.
Winter, William
Banks
Wall, James
Worthing, Frank
Willard, Frank
Webster, Harry
Woodall, W. B.
Wayne, Chas.
Williams, St. John
Wall, George
Wilson, Al
Ward, Jas M.
Wayne, Chas.
Willard, Julius
Wilhelms, Otto
Walter, Otto
Wilbur, A. R.
Wood, Thos.
Young, Carl G.
Yack, Mr.
York, Chas.
Young, Pierre B.
Zalla, H
Zingley, Matt

Edgar L. Davenport at liberty. This office.*,*

LONDON, ENG.

LYCEUM
Sole Lessee and Manager, Henry Irving.
RICHARD III
TO-NIGHT, at eight.

HENRY IRVING
as
RICHARD, DUKE OF GLOSTER,
TO-NIGHT, at eight.

Sir Henry Irving's Richard must rank as one of his most signal achievements.—The Times.

So far the brightest feather in the well decorated cap of Henry Irving.—The Daily Telegraph.

Nothing could have exceeded the enthusiasm of the audience.—Standard.

From first to last a brilliant success.—Daily News.

Powerful and altogether convincing impersonation.—Daily Chronicle.

Rendering of the character of Richard . . . is one of the best.—Morning Post.

The public received the whole with enthusiastic manifestations of approval and delight.—Daily Graphic.

Irving's Richard is a great creation.—Morning Advertiser.

The new Richard is a wonderfully fascinating study of the character.—The Morning.

A brilliant success, and may be relied on to draw all London.—Morning Leader.

No triumph of Sir Henry Irving's has been greater or more pregnant with the elements of long life.—Sporting Life.

The revival proved an emphatic success.—St. James's Gazette.

The reception of this eminently picturesque and intellectual entertainment was wildly enthusiastic.—The Globe.

A fine performance.—Pall Mall Gazette.

Marks one of the highest points in Sir Henry Irving's histrionic achievements.—Echo.

A revelation of the great actor's infinite variety and marvelous versatility.—Evening News.

The shouts of enthusiasm were the outcome of sincere pleasure.—The Sun.

I went to scoff, and remained to applaud, thanks to the unrivaled skill and genius of Henry Irving.—Truth.

Richard III. was received with the warmest favor.—Era.

The Richard was hailed with delight.—The Stage.

A triumph of the actor's art.—Observer.

A singularly fascinating performance.—Referee.

The conclusion of the tragedy culminated in an ovation which will live long in the memories of those present.—Weekly Times.

As to the superb performance of Sir Henry Irving there can be no doubt.—Weekly Dispatch.

A remarkably subtle and finished embodiment.—Lloyd's Weekly Newspaper.

The curtain fell amid a scene of great enthusiasm.—News of the World.

Sir Henry Irving's Gloster adds yet another mighty figure to the gallery of his creations.—Black and White.

Irving comes out of the ordeal not only with credit, but with triumph.—Illustrated London News.

A most admirable creation.—Lady's Pictorial.

This powerful and picturesque performance.—The Graphic.

Sir Henry Irving's Richard III. is a triumph.—Topical Times.

This great performance.—The Queen.

Certainly one of the characters in which Irving should be seen.—Sporting Times.

The enthusiasm was great at the fall of the curtain.—County Gentleman.

The marvelous acting of Sir Henry Irving.—Land and Water.

The success was most unequivocal.—Licensed Victuallers' Gazette.

The actor, by his genius, wipes the slate clean of all other impressions and stands forth dominant and triumphant.—The Daily Telegraph.

As Richard Sir Henry Irving played the part, which is in some sort a compendium of his best work, with even more than his original force and subtlety.—The Times.

Richard is a notable addition to Sir Henry Irving's list of revivals, and his own share in it must rank beside anything he has ever done in this school.—Daily Mail.

It is quite safe to predict crowded houses for Richard III.—Morning Leader.

It is to be sincerely hoped that this revival, announced for only a limited number of nights, will be extended.—Reynolds.

Sir Henry Irving's Gloucester remains a brilliant piece of work.—Sunday Times.

Irving's Richard III. may now be numbered among the very greatest of his achievements.—Referee.

Never within living memory has Shakespeare's masterpiece been played with equal beauty, ensemble and precision.—Daily Graphic.

The true student of acting throughout the whole of this masterpiece sits astonished and spell bound.—The Daily Telegraph.

RICHARD III
TO-NIGHT at eight, and for a limited number of nights, Shakespeare's
RICHARD III.

Richard, Duke of Gloster	Henry Irving.
Mr. Frank Cooper,	Mr. Macklin,
Mr. F. Robinson,	Mr. Ben Webster,
Mr. Norman Forbes,	Mr. Gordon Craig,
Mr. H. Cooper Cliffe,	Mr. Wm. Farren, Jr.,
Mr. Tyars,	Miss Julia Arthur,
Mr. Clarence Hague,	Miss Maud Milton,
Mr. Mellish,	Miss Mary Rorke,
Mr. Belmore,	Miss Lena Ashwell,
Mr. Lacy,	Miss Edith Craig,
Mr. Tabb,	Miss Norman,

Miss Genevieve Ward.

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NOTICE.

NEW YORK, March 15, 1897.

I have this day transferred my entire interest in "THE HEART OF MARYLAND" to Mr. David Belasco, who will fill all time and contracts.
MAX BLEIMAN, Manager.

MAGNISCOPE FOR SALE.—AMET MAGNISCOPE AND 13 Pictures as good as new. Will sell cheap. Address, L. S. Folkes, Vicksburg, Miss.

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AN AMERICAN ACTRESS IN AUSTRALIA.

MAGGIE MOORE.

An Australian newspaper man, writing one day in last August, had this to say: "For in the time that Lizzie Stofel first skipped on the stage of the Theatre Royal, in Melbourne, now over twenty years ago, Maggie Moore has remained a firm favorite in the hearts of Australian playgoers. Stars of every magnitude come to dazzle us with the brilliancy of their genius, but we even turn from Sarah Bernhardt to have a good laugh with vivacious Maggie Moore, and cheer her to the echo when she appears after a brief absence. When she first came on the stage last week as Trilby O'Ferrall, in the burlesque that is now drawing such immense crowds at the Sydney Theatre Royal, the audience gave as a preliminary greeting three rousing cheers. Such ovations do not occur often even among the theatregoing Australians." This may serve to hint of the genuine esteem which all Australia accords to an American woman, who went hither, about two decades ago, to win fame, fortune and the love of a great people in the South Pacific. As actress or as manageress, Maggie Moore, otherwise Mrs. James C. Williamson, wife of Australia's best-known theatrical man, owns in her own right the devoted admiration of every playgoer in the Island Continent. For the first time in very many years she returned last Christmastide to the land of her birth for a brief visit to relatives and old friends, going hence to Europe, and coming back again the other day on her homeward way—for Australia is now proud to be her home. A representative of THE MIRROR found Maggie Moore, at her hotel in this city, the day before her return trip began across the continent.

"Oh, must I be interviewed?" asked the traveler. "I should prefer ever so much just to talk to you!" The visitor said that a talk was far better than an interview, and the hostess went on: "I really believe that many have forgotten all about me in this country. It is so long since they used generously to applaud my Lizzie Stofel in Struck Oil that the name of Maggie Moore must have slipped utterly away from a majority of good American memories. It is not so? I'm very glad to hear you say it isn't. This country, of course, is my native heath, but Australia I have come to regard as my home, and one who returns after an absence of years to America, viewing all its wonderful improvements and its great changes, feels quite like a real foreigner.

"My professional debut? That great event occurred at San Francisco, in which city I was born. No, I shall not say when. I made my first appearance upon any stage as the child in Ten Nights in a Bar Room, under the management of Frederick W. Bert, who is now chief aid to your enterprising manager, William A. Brady. Then followed various child roles in support of Joseph Murphy, Maggie Mitchell, Lotta, and other stars who used to come out to the Golden Gate. An engagement for soubrette roles followed at the California Theatre, where I played in the company of John McCullough, and then Mr. Williamson and I produced, at Salt Lake City, Sam Smith's Struck Oil, which was an instant success. In it we traveled almost all around the world, to Australia, to England, back to America, and again to Australia, where we have made our long stand and delved into the mysteries of management—the Theatre Royal, Melbourne, and the Theatre Royal, Sydney, are under my management, you know. I could not tell you how many different parts it has fallen to my share to play, the variety has been unlimited—comprising everything from Ophelia to Topsy—and the number has been almost beyond computation. Some day, when you come to Australia, I shall let you count up all of them in my scrap-books. My latest part was that of Trilby O'Ferrall, in a clever burlesque written by Edmund Finn, editor of the Melbourne *Punch*, and based, as you may have presumed, upon Paul Potter's dramatization of George Du Maurier's novel. The American Trilby company which came to Australia last year, headed by Edith Crane and Reuben Fax, made a prodigious impression upon the receptive islanders, but somehow our little burlesque caught on very well, too, and we played it at Melbourne, seven weeks longer than they played there, and at Sydney we overstayed their time by five weeks. I presented Trilby with a rich Irish brogue which it became the earnest effort of Svengali to eradicate. The parts, all assigned to thoroughly capable actors, were enacted with quite serious fidelity to the originals. In my company, at the head of which I have toured for six years, are two young players—H. R. Roberts, a remarkably clever and versatile actor, and his equally clever sister, Laura Roberts—who are immensely popular in Australia and, I believe, should have an opportunity here. It is my intention to return to America in the Autumn, bringing them and a few others along, and to undertake a tour of this country just for auld lang syne.

"Meanwhile, I shall proceed at once to San Francisco, sailing thence, on the first day of April, for the antipodes, where I play again in June. I shall find Australia in her Winter attire, for the seasons, you know, are just reversed there. About Australia? It is a lovely land, everybody as well as everything is very, very pleasant and good and kind. Our theatres are of a high order, plays are mounted quite as carefully as anywhere else in the world—some productions having been almost too magnificent—and our grand audiences are splendidly appreciative. The Australian newspaper writers are as clever as any of their class in the world, and they accord to the stage and its people a high place and much space in their careful consideration. A foreign artist may be assured of a warm welcome if he or she can show true merit, and, failing to give evidence of such ability, may be confident of candid criticism. And I have ever believed that a newspaper criticism, the opinion of an intelligent man in front, may do one a great deal of good.

"Many of the Americans who have visited the antipodes have made for themselves dear places in the hearts and remembrances of the Australians. Joseph Jefferson, who was there many, many years ago, is still remembered with cordial admiration, and is continually mentioned as his visit were a thing most recent. Very lately, John Coleman, the eccentric dancer; Harry Conor, the quaint comedian; Frank Lawton, the wonderful whistler; and poor Hale Norcross Macdonald have each found an especially hearty welcome at the hands of the Australians. The last-named, that sweet American girl, everybody's idol, and her sudden death, which occurred after I left last year, must have been regarded as a public calamity. I had met Sadie Macdonald only once. It was upon the day that I sailed from Sydney, and many kind friends had assembled to bid me bon voyage. Two pretty girls, Sadie Macdonald and Nellie Bates, approached me, and the former said with a cheery smile: 'Mrs. Williamson, we have never met, but you are going to America and two Americans [illegible] have come to wish you Godspeed!' I shall never forget that little episode, nor the painful surprise with which I learned upon arrival in this country that Sadie Macdonald had passed away within a few days after I left Sydney. But just think how long I have talked. And so many of your good readers, I suppose, will say, 'Maggie Moore? where have we heard of her?'"

As THE MIRROR man withdrew a railroad official appeared to unfold a formidable array of transportation coupons in a long effort with "New York" printed at one end and "Sydney" at the other.

JULIUS CAHN'S OFFICIAL GUIDE, VOL. II.

Last July Julius Cahn issued the first edition of his "Official Theatrical Guide," which attained a popularity never equalled by a work of its kind. On June 15 the second edition of the "Guide" will be ready for delivery, and in the forthcoming publication Mr. Cahn promises a work more correct and complete than any book of its class ever placed before the public. Many innovations will be included in the new volume which were impossible to the original edition. The subscription for the first publication amounted to $1,000. The outlook for the second volume indicates three times that number. The publisher requests managers to forward information relative to their theatres promptly, and, as there is no charge for publishing such information, it is to their own interest to comply with this request.

KELLY AND MASON IN WHO'S WHO.

Brady and Stair will next season exploit Joe Kelly and Charles A. Mason in a laughable comedy entitled Who's Who. A company of more than usual ability will be engaged to support these comedians, whose good work this season with Ward and Vokes has met with favor wherever A Run on the Bank has been presented. Kelly and Mason will undoubtedly make their star debut at the Lyceum Theatre, Detroit, Mich., some time in August, and their astute managers assert that no better equipped comedy entertainment will appeal to the patronage of the public next season.

THE ELKS.

Evansville Lodge 116 have received an elegant silver loving cup from Muncie lodge. Russ Smith, of the Merry World, made the presentation speech. The lodge held a special session at which the cup was presented after which the company were banqueted and an impromptu programme of merit was given.

William Pugs and Leon M. Poinchek of The Devil's Auction, were initiated, Feb. 25, by the Butte, Mont., lodge.

The Syracuse Lodge was benefited, Feb. 16, by a performance of Al G. Field's Minstrels at the Bastable. One hundred Elks participated in the street parade.

Minneapolis Lodge 44 gave a grand ball at the West Hotel, Feb. 11, to over five hundred guests. The march was led by Colonel John T. West and Mrs. Nelson Turner.

The benefit given for Syracuse Lodge by Al G. Field's Minstrels will be followed by similar benefits at Fairmont and Sistersville, W. Va. Manager Field received many offers for Elks' benefits, but whenever a lodge on his route needs such help, he never refuses to play for it.

The Baker City, Ore., Lodge gave a successful ball, Feb. 22, and a stag social, March 2, after the performance of McSorley's Twins, when the company were invited.

Jamestown, N. Y., Lodge 213 gave a highly successful minstrel performance, Feb. 25, 26, realizing $1,200.

Akron, O., Lodge 213 was instituted Feb. 24, with forty-five members. The following officers were installed: E. R., L. S. Pardee; E. L. K., Osborn Eggels; E. L. K., W. G. Good; E. L. K., Dr. R. S Underwood; Secretary, Jacob Pfeiffer; Treasurer, E. Wagener; Tyler, Frank H. Metz; Trustees, Frank Carr, John Grether, R. C. Shaw, Edwin F. Voris and L. E. Sisler.

New London Lodge, 380, has been instituted with the following officers: E. R., Ira W. Jackson; E. L. K., George Bindloss; E. L. K., Daniel J. Ruey; Secretary, Morris P. Fitzgerald; Treasurer, Richard Law Crump; Tyler, Michael Burke; Trustees, Charles J. Ducy, M. J. Hackett, and William H. Gillen.

Atlanta City Lodge, 378, will hold its annual benefit March 28, when Roland Reed will present The Wrong Mr. Wright.

Hornellsville, N. Y., Lodge 324, has been instituted with the following officers: E. R., G. M. Orcutt; E. L. K., F. H. Robinson; E. L. K., J. G. Kelly; E. L. K., S. E. Brown; Secretary, F. W. Dalrymple; treasurer, A. E. Brown; Tyler, W. R. Cullen; Trustees, Charles Adsit, H. E. Gilpin, F. H. Koyle.

[Received too late for classification.]

SAN FRANCISCO.

Severe rain storms, accompanied by unusually cold weather, is a climatic condition rarely encountered by the player folk in San Francisco. The rule is, or at least has been, that rainy weather is warm, and cold days are dry and mostly full of sunshine during the Winter time. For the week of March 1 just ended "our climate" underwent a disagreeable adjustment, cold and rain predominating, with business falling off at the playhouses.

James A. Herne entered upon the third and last week of Shore Acres at the Baldwin 8. The engagement promises, as a whole, to enhance Mr. Herne's reserve fund in the sum of many dollars. Fanny Davenport will present something new to us in Gismonda 15.

Miss Davenport's season will extend two weeks, during which, besides Gismonda, she will offer Fedora and La Tosca. Otis Skinner appears 12. Primrose and West's Minstrels April 19-25. De Wolf Hopper May 29.

At the Tivoli Opera House The Mikado was put on the week of March 1. Pinafore follows. Mrs. Kreling is having Merry Wives of Windsor in preparation for 15.

Fanny Rice put on A Flower Girl of Paris last three nights of her engagement at the Columbia Theatre, which failed of success, as it was not new and not well done. Clay Fitzgerald follows 15-22; For Fair Virginia week of 29; Georgia Cayvan April 5-12. Then Corinne.

Jim the Penman appears this week at the Alcazar. Joe Folk's Our Streetgirls 15 and New Blood 22. The latter did not succeed in the East, and may not here, but they are going to try it at the Alcazar. It will be well cast and carefully staged under the direction of George Osbourne.

J. D. MAXWELL.

NEW YORK THEATRES.

WALLACK'S BROADWAY & 30th ST.
Evenings at 8.15. Mat. Sat. at 2.
LAST WEEK.
Farewell Matinee, Saturday.
Julia Marlowe
AND
Robert Taber
In their great success
For Bonnie Prince Charlie
TUESDAY EVENING, MARCH 23.—MISS MANHATTAN.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. ANDREW A. McCORMICK.....Manager
Handsomest and safest theatre in the world.
FAREWELL WEEK.
DE WOLF HOPPER
In the greatest of all comic opera successes
EL CAPITAN
Evenings 8.15. Matinee Saturday 2.15.
March 29—Daudet and Hart's L'Arlesienne.

EMPIRE THEATRE BROADWAY AND 40TH ST.
CHARLES FROHMAN.....Manager.
Matinees Wednesday and Saturday.
Monday, March 22—100th Performance.
The Brilliant Romance,
UNDER THE RED ROBE
From Stanley Weyman's novel, by Edward Rose.
With the EMPIRE THEATRE CO.
Best success in the history of Empire successes.
Evenings 8.30. Matinees at 2.15.

DALY'S BROADWAY AND 30th ST.
Under the Management of Augustin Daly.
Every evening 8.15. Matinee Wed. and Sat. at 2
Wed., Thurs. and Sat. evgs., and Wed. and Sat. Mat.
ADA REHAN as Meg Merrilies
Tuesday and Friday evenings,
George Edwardes' Japanese Musical Comedy THE
GEISHA

KNICKERBOCKER THEATRE
Cor. 38th St. and Broadway.
AL. HAYMAN & CO.....Proprietors
Annual engagement of THE ORIGINAL.
BOSTONIANS
Barnabee & McDonald.....Proprietors.
Direction of Frank L. Perley.
First time here of the new comic opera
THE SERENADE
Book by Harry B. Smith, Music by Victor Herbert.
Evening at 8.15. Matinee Saturday.

HOYT'S THEATRE 24TH STREET, near Broadway.
HOYT & McKEE.....Props. and Mgrs.
Smyth & Rice's New Congress of Eminent Parcenrs.
MY FRIEND FROM INDIA
Willie Collier, M. A. Kennedy, Cyril Scott, and others.
Evenings at 8.30. Matinee Saturday.

GARRICK THEATRE 35th STREET, Near BROADWAY.
Richard Mansfield, Lessee. . Charles Frohman, Mgr.
THE FUNNIEST YET.
NEVER AGAIN
By Maurice Desvallieres and Antony Mars.
The Press United in Its Success.
Evenings at 8.15. Matinee Saturday.

LYCEUM THEATRE 4th Avenue 23d Street.
DANIEL FROHMAN.....Manager
THE LYCEUM THEATRE STOCK COMPANY
"One of the greatest of the Lyceum successes."
THE MAYFLOWER
By Louis N. Parker.
Evenings at 8.30. Thurs. & Sat. Mat. at 2.

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ONLY MUSIC HALL IN AMERICA.
HENRY E. DIXEY AND 75 OTHERS
In a big Vaudeville surprise,
GAYEST MANHATTAN.

NEW YORK THEATRES.

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CHARLES E. EVANS.....Proprietor
W. H. MAINE.....Manager
Niles's Great Hit.
THE GIRL FROM PARIS
Music by Ivan Caryll. Book by George Dance.
Wed. and Sat. Matinees at 2.

MURRAY HILL THEATRE Lexington Ave. 41st and 42d Sts.
Matinees Wednesday and Saturday.
MR. EDWARD HARRIGAN
In his original creation
OLD LAVENDER
All the original songs, dances and music by Dave Braham.

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8th Avenue and 23d Street.
AUGUSTUS PITOU.....Lessee and Manager
J. DUKE MURRAY.....Business Manager
Matinees Wednesday and Saturday at 2.
MAGGIE CLINE
Supported by JOHN G. SPARKS
and exceedingly strong company
ON BROADWAY
Next week—The Prisoner of Zenda.

WEBER & FIELDS'S BROADWAY MUSIC HALL.
Broadway and 29th Street. Matinees Tues. and Sat.
1st month of the amazing burlesque
UNDER THE RED GLOBE
Including Rose & Fenton, John T. Kelly, Sam Bernard, Sylvia Thorne, Yolande Wallace, Lillian Swain, John Donohue, Otis comedienne Lydia Thompson, Billy Van, etc.

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B. F. KEITH.....General Manager
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Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1895
BEST VAUDEVILLE IN NEW YORK

AMERICAN THEATRE 42d St. near BROADWAY
Mr. T. H. FRENCH.....Manager
6th week. The Popular Success,
AT PINEY RIDGE.
By David Higgins.
Evenings at 8.15. Mat. Wed. (St. Patrick's Day) Sat. at 2.

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MUSIC HALL. Evenings at 8.15. Admission 50c.
Mrs. Radley Barton's Ball
In Greater New York.
Preceded by a strong vaudeville bill, including
AUGUSTE VAN BIENE.

14TH STREET THEATRE NEAR 6TH AVE.
J. WESLEY ROSENQUEST.....Manager
"Standing Room all the time." 3D MONTH.
CHAUNCEY OLCOTT
In the enormously successful Irish play,
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SWEET INNISCARRA

GARDEN THEATRE Cor. 27th St., and Madison Ave.
CHARLES FROHMAN.....Manager
LAST NIGHTS.
Mr. HENRY MILLER
In his great success
HEARTSEASE
By Charles Klein and J. I. C. Clarke.
Management Chas. Frohman.
Evenings 8.20. Matinee Saturday.
Next week—Olga Nethersole in Carmen.

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Under Direction of R. M. GULICK & CO.
HOLLIS E. COOLEY.....Resident Manager.
Mats. Wed & Sat. at 2. Evenings at 8.15.
THE BOYS OF KILKENNY
By Townsend Walsh.
Next week—Kate Claxton and Chas. A. Stevenson.

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MISS BONNIE THORNTON,
HARRIS AND WALTERS, HANRIGAN, METROpolitan 3 Swan and Bambard, McBride and Goodrich, Dawson and Farlowe, Miss Minnie Jarboe, Harry Thomson, Romer and Collette, Max Pettingill, Merritt and Gallagher, Carr and Tourpee, Weston Sisters, Lucille Sturgess, Tony Pastor and others.

BROOKLYN THEATRES.

COLUMBIA THEATRE
DAN'L FROHMAN & AL. HAYMAN....Props.
HARRY MANN.....Mgr.
The Great Sardou Play,
SPIRITISME
Next week—Henry Miller in Heartsease.

COL. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
Col. WM. F. SINN.....Proprietor
John Drew Rosemary
IN
Next week—Julia Marlowe and Robert Taber.

PARK THEATRE
A. M. PALMER and EDWIN KNOWLES. Mgrs.
THE ISLE OF GOLD
or The Star Spangled Dollar.
Next week—Mr. Creston Clark.

AMPHION THEATRE
EDWIN KNOWLES.....Proprietor
LEE OTTOLENGUI.....Acting Manager
The Lady Slavey
Next week—The Belle of Bleecker.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The Postponement of Madame Sans Gene—The Question Regarding Nelson's Enchantress.

(Special Correspondence of The Mirror.)

LONDON, Feb. 20, 1897.

Two rather remarkable occurrences have occurred in our theatrical circles this week. One is that a postponement of the production of Madame Sans Gêne has taken place at the Lyceum—where postponement has seldom, if ever

LENA ASHWELL IN KING ARTHUR.

occurred—at least, not since Irving has been ruler there. This postponement of Madame Sans Gêne, originally due at the Lyceum next Saturday, is owing to the fact that Ellen Terry, who returned to work somewhat too hurriedly because of Sir Henry's accident, is now ill again, this time with an attack of influenza, and has been barely able to finish the run of Olivia, which ended its short run at the Lyceum last night.

The theatre closes for a week, reopening next Saturday with Richard the Third, with Irving in the name part, a character, which, as you well remember, he only played for one night when he recently revived it. We shall all be glad to see our Henry back, and it will doubtless be necessary for him to go into heavy training next week, in order to gain sufficient strength to bear that tremendous reception which awaits his reentry.

Remarkable occurrence No. 2 was very remarkable. It was nothing less than a question asked in that abode of collective wisdom, the British House of Commons yesterday, concerning the new Nelson play which was produced at the Avenue last week, just as I was mailing you. You must know that this new play which is called Nelson's Enchantress deals almost entirely with that part of our great naval hero's life which he devoted to that paramour of so many men—Lady Hamilton. Most of those who have seen the play regard it as little short of an insult to the memory of the great sea captain whom our nation was but the other day celebrating with much pride and rejoicing. Among those who hold this view concerning Nelson's Enchantress is your venerable Gawain, whose experience of naval dramas, like Sam Weller's knowledge of London, is both extensive and peculiar.

Well, having read in our papers remarks to the above effect concerning the play now running at the Avenue, which is almost within a stone's throw from Nelson's Column in Trafalgar Square, a gallant Admiral, one Field, who is also a member of Parliament, asked the head of the Home Department whether, seeing that a play called Nelson's Enchantress which held the said Nelson up to ridicule and derision as the puppet of a worthless woman was now being played, if he (the aforesaid head) would take steps to recommend the Licenser of Plays to withdraw his license for the play, and the Lord Chamberlain to withdraw the license for the theatre if the run of the play were persisted in? The head in question replied that as far as he understood, he saw no cause to interfere. In fact, until the honorable member called his attention to the fact, he was unaware of the play's existence.

Interviews and similar terrible events have ensued regarding this question in the House, Forbes-Robertson, the Nelson, being especially selected as a victim by the wild interviewer. Forbes Robertson naturally pooh-poohs the idea of holding poor old Horatio N. up to derision But seeing that little or nothing is shown of Nelson's greatness and bravery, and that a lot of twaddling sentiment is given off concerning his intrigue with this shameless woman, the wholesale concubine, Emma, I cannot see that the play is in anything likely to do Nelson's memory good or to exalt him in the eyes of our youths

As to this Nelson play it is in any case all too weak, too poor to survive long. Its dialogue is tedious to a degree, and there is scarcely a ripple of action in the whole four acts. Of course, the question in the House has already sent the business up a bit through a certain kind of prurient curiosity. But the chief attention being paid to Nelson and his Enchantress by the paying public is due to the fact that the name parts are being respectively played and well played as far as opportunity will allow by Forbes-Robertson and Mrs. Patrick Campbell.

While this "argumentation" concerning the Avenue has been going on outside there have been fresh dissensions inside as to who is or is not entitled to be regarded as connected with the management. Sundry so called contracts appear to have been drawn up in that haphazard manner which prevails so largely in theatrical circles. The poor old Avenue has been very unfortunate in one way or another for some years past. And yet, if once again the proper entertainment should come along it is a playhouse that should do well, for it is exceptionally situated both as regards cabs, trains, omnibuses, and even steamboats, which come almost to its portals. Moreover, it is in the very thick of that vast American population which year in and year out inhabits these vast hotels, the Metropole, the Victoria, the Grand, etc. And our American friends are right good patrons of our shows, always supposing that the said shows are worth patronizing.

LONDON, Feb. 27 1897.

Since my last instalment we have had four important new productions, and happily three of these promise to be successes. The last of the four, the new Savoy opera, produced last Saturday night. This is entitled His Majesty, and is described as a comic opera, but needs to see that although it has taken the editor of *Punch* and one of his staff, J. C. Burnand, and Rudolph Lehmann—plus the humorous Oxford Don who calls himself "Adrian Ross"—to write the book, the opera proved none too comic. Nor did the new composer, Sir Alexander Mackenzie (they run to "Sirs" at the Savoy), help to brighten matters to any extent; in fact, many of us wonder why Sir Alexander had been chosen for such a task, for although he is of course a cultured and melodious composer, who has given us many excellent works, yet no one had ever suggested him of possessing any humorous talent. Students of Savoy opera would not be reminded that sometimes it was Sir Arthur Sullivan's quaint turns of melody and humorous orchestral effects quite as much as Gilbert's bizarre humor that made those pieces so attractive to the public.

Although Burnand at times betrays the mannerisms of a bygone age, the age when he and Byron and Talfourd and the Brothers Brough ruled the English Burlesque market, now nearly forty years ago, yet he, Burnand, is seldom if ever dull in his stage work whatever some of his *Punch* efforts may be. It is therefore surprising to find His Majesty so full of large chunks of unlively material. Lehmann, who is a *Punch* writer and a well-known 'varsity oarsman, whom his brother boaters call "Rudie," is understood to be chiefly responsible for the lyrics, but undoubtedly some of the best of these are the work of the aforesaid Adrian Ross. Among the best is a very clever parody of the now ubiquitous coon songs, the maddening prevalence of which we owe to your nation and may one day take measures to avenge. Aha!

I don't know that any good purpose would be served by attempting to tell, in detail, the story of His Majesty. The authors not only fail to set it forth clearly on the stage but even in their printed book which ought in itself to make the fable fairly clear. They are at the pains to give some six pages of closely printed matter to tell you what the story is about before you start reading the book itself. Notwithstanding all this one follows the plot, as the Scotchman said, "wi' deeficulty." The fact is that the authors started out with a good idea of an eccentric monarch who thinks he can go everywhere and can do everything, and who eventually disguises himself in order to avoid the princess to whom he is officially betrothed. But the authors have overladen this idea with much boundless dialogue and unnecessary details, forgetting to remember a certain Lord Chamberlain's remark about brevity being the soul of wit.

The new Savoy opera is remarkable for two things. (1) The return of George Grossmith to this house, where he was so long chief comedian. (2) His failure in and subsequent resignation of the chief character. The opera was in effect written around Grossmith and he is understood to have had some share in financing the production. For my part, I have never regarded George Grossmith as a great comedian, although I consider him one of the best and brightest musical entertainers we have had for years. I should never myself think of casting him for a character requiring unctuous humor. There is no doubt, however, that he was a great favorite at the Savoy, and there is also no doubt that his failure on Saturday was to a great extent the fault of his authors. G. G., moreover, had not remembered that many things have changed at the Savoy and elsewhere in ten or eleven years; that some of our comedians are far better than those of that time, and that the Savoy itself has in its company a comedian named Walter Passmore, who was bound, on public form, to histrionically wipe the floor with Grossmith whenever he met him in the same piece. This Passmore did on Saturday, not only because he is an actor of remarkable alertness and resource, but also, to be just to Grossmith, because his character, supposed to be of a secondary or even tertiary interest, proved to be the best part in the piece. Mlle. Ilka Palmay as the heroine, Charles Kenningham as the chief lover, and Florence Perry as the Princess all did excellent work. But I fear it will all be to little purpose, which is a great pity, for the production which poor Charley Harris left all but ready is of a most costly and picturesque nature, and, in fact, worth all the money paid for admission.

Speaking of Charles Harris, his many friends on your side will regret to learn that he has left his widow in very straitened circumstances, so much so that a big benefit is being arranged in her behalf.

On Monday we were introduced to the Spanish drama—not the kind of Spanish drama from which our Elizabethan and Restoration dramatists derived so many English plays via Moliere and Co., but the Spanish drama of the modern sort, which seems to be as nearly pessimistic and as wanting in light as most of the so-called dramas of our Norwegian friend, Ibsen. The Spanish specimen shown us on Monday is by José Echegaray, who is in many respects one of the most powerful of modern continental dramatists, as well as a scientist of ability. The play in question is called Mariana, but has no connection with the lady who lived in a moated grange in Measure for Measure, and who was afterward rhythmically adopted by Tennyson who assured us that the lady was in the habit of declaring that she was "aweary, aweary and that she would that she were dead." No; this Mariana is a full blooded Iberian damsel who has lovers twain, one an impulsive young fellow and the other a staid local military magnate, who on points of "honor" is even more unbending than the poker which he appears to have swallowed. Mariana has had a hapless childhood, and from her mother's sad history, she has good reason to pause before she trusts any man. In due course, however, love leads her to opt for the young man Daniel; but no sooner has she opted than she discovers that this impulsive young lover is the son of the man who seduced her mother and left her to die of poverty and degradation. Thereupon Mariana in a splendidly written scene in which she relates her mother's and her own sad history, discards her betrothed and opts for the stern middle-aged soldier. Preparations go forward for the wedding. It takes place. Anon we are shown the room adjoining the nuptial chamber on the wedding night. The poor bride is now in terror, for she has discovered that although she has wedded the middle-aged martinet, she still in her heart of hearts loves young Daniel. Daniel presently dashes into the room and passionately embracing her implores her to fly with him. She, overcome by conflicting emotions, arranges to do so, and is about to flit, when enter the gray-haired bridegroom who forbids the bans. He and Daniel then leave the bride's body on the floor and go out into the garden to fight to the death! Curtain.

Elizabeth Robins, who engineered the five matinees which have been given of the piece this week, played the hapless Mariana with splendid intensity and searching pathos. Elizabeth is one of the best actresses we have at present on our stage; yet strange to say, she never appears except in this fitful manner. Her last appearance was in Ibsen's atrocity entitled Little Eyolf. Sir Henry Irving's son, H. B., husband of Dorothea Trilby Baird, played the young lover Daniel with braininess and fervor, and Edward O'Neill was firm and picturesque as the military martinet. Unlike most of the continental plays which Miss Robins and her calchawed cult inflict upon us from time to time, Mariana deserves to be heard of again and doubtless will be.

Play No. 3 this week is the English adaptation of the recent French comic opera, La Poupée. This English adaptation, which is by Arthur Sturgess, a sort of apprentice of the late Sir Augustus Harris, was produced at the Prince of Wales's on Wednesday night, and at once achieved a deserved success. Like many an old time French piece, this opera deals with the antics and vagaries of a supposed doll. The hero is a young monk, whose uncle has just willed him a fortune on condition that he marries. Being a monk, this is impossible. He is, however, soon persuaded to exchange his cowl for a while and to disguise himself as a bridegroom, and to borrow a wonderfully made lay figure to pose as his bride. But an accident has happened to the lay figure, and the maker thereof sends in its place his daughter, who has of course to imitate all the manners and customs of a doll. Much funny business is evolved from this, culminating in a startling situation wherein the pretended bridegroom finds himself with a real bride on his hands. The whole of the piece is lively and, barring the unnecessary retention of the monk business, which naturally offends some, there is nothing to complain of. Moreover, the music is bright and the acting good. The chief scorers are a new French actress named Alice Pavier, Willie Edouin, who can only stay in the cast till next week, Charles Wilbrow, who is genuinely droll, Norman Salmond, a fine baritone, and that clever ex-Savoy acting tenor, Courtice Pounds, who played the perplexed hero, originally intended for Arthur Roberts.

The said Arthur Roberts took the chair at the annual dinner of the Music Hall Benevolent Fund at the Hotel Cecil last Sunday and, by his eloquent pleading, added £1 000 to the coffers of that excellent charity. Roberts has now gone touring with a series of recitals pending his undertaking a big theatrical tour with a new musical play called Dandy Dan the Life Guardsman, prepared for him by Basil Hood and Walter Slaughter, who provided him with that big success, Gentleman Joe.

You have doubtless heard that Blondin, the great tight-rope walker, died this week. He was buried yesterday at Kensal Green in the presence of a vast crowd.

The latest regarding Drury Lane is that it is to be turned into a limited liability company. So now we may expect to find ructions there, if there never were before. Speaking of ructions I hear of sundry startling specimens thereof impending, and in several of our chief theatres too. Litigation is undoubtedly in the air and strange developments may be expected.

Satan departs with his Sorrows from the Shaftesbury to-night but two other devils will reappear in London on Monday. One is Apollyon, who will again present himself at the Olympic in The Pilgrim's Progress, and which your Grace Hawthorn has resolved to revive for one week certain; the other devil is a sort of Beelzebub, who will appear in a new play called The Destroying Angel, which is to be produced by Agnes Hewitt at the Brixton Theatre.

Penley has just reopened the Globe with Jerome and Phillpot's new play, The McHaggis, but as my space is now drawing to a close and as the mail is about to embark, I must ask permission to leave my description of this new play till next week.

Meanwhile I may tell you that we are all looking forward to Irving's reappearance to-night for the first time since his accident in December. Ellen Terry is also still ill, and it is reported that Irving has postponed Madame Sans Gene indefinitely. There are some who say he has abandoned the piece altogether. I cannot for the moment say if this be true or no, but I shall be meeting our Henry this evening and, like the girl who asked Johnny Jones, I shall know *then*.

Lena Ashwell, who is pictured this week, is remembered for her work in King Arthur.

GAWAIN.

PARISIAN TOPICS.

(Special Correspondence of The Mirror.)

PARIS, Feb. 28, 1897.

The production of Messidor, the lyrical drama by Emile Zola and Alfred Bruneau, has aroused great interest. The opinions as to the success of the opera are diverse. It is heralded by some as a work of genius, and by a perhaps larger number as a dreary failure. It can at best be described as a doubtful success. The idea is new, however, and the treatment original, and on this account Messidor will be very widely discussed.

Zola styles the libretto, which is in prose, an allegorical poem. His intention was, he said, "to write a poem exalting labor, the necessity and beauty of exertion, faith in life, in the fecundity of the soil, and hope in the just harvests of to-morrow." It is a philosophical rather than a sentimental or romantic work, and realism and idealism are mingled in it in a bewildering way. The music, with the exception of a hymn to triumphant Spring, is not tuneful. There is only one duet in the opera, and it, despite the fact that the theme is love, has but little music in it.

The scene of the allegory is a mountain village through which runs a stream containing gold. The villagers have been supporting themselves and growing prosperous in an easy way by evaporating this water and selling the gold. But Gaspar, the shrewdest of them, builds a factory above the village and absorbs all the water and gets all the gold. The people's means of maintenance has been taken away and they are reduced to dire poverty. The stream below the factory is dried up and the fields become barren of crops. But Guillaume, who personifies labor and faith in the fecundity of the earth, continues to sow the seed and hope for the harvest. The discontent of the villagers has been directed into action by Mathias, an anarchist, and in the third act while Gaspar at the factory is celebrating, in a violent snow storm, the installation of a new engine, which will get more gold from the water, he is warned that the people have taken up arms and are on their way to attack the factory. Angry men are heard without, and they are beginning the assault when the storm redoubles in fury, an avalanche of rock falls in such a way that the stream flows neither through Gaspar's factory, nor through the village. The water sinks into the earth, and fertilizing it, causes the crops to grow again, and the land smiles once more with growing grain.

The opera opens with a prologue in which Veronique, the mother of Guillaume and the most intense hater of Gaspar in the village because she believes that he has murdered her husband, sees a vision of a cathedral of gold which, according to a legend, is in the interior of the mountain from which the stream flows and from which the stream is supposed to derive its gold. This scene gives the opportunity for a magnificent ballet. The scenic effects are all beautiful. Little is left to be desired in the work of the interpreters of the opera, among whom are M. Alvarez, Madame Deschamps Jehin, M. Delmas, M. Note, and Madame L. Berthet.

A three-act operetta, called Madame Putiphar, by MM. Dupré and Xanrof, was produced at the Théâtre de l'Athenée-Comique on Feb. 23. Despite the fact that considerable money was spent on the production, and the writer of the score has an excellent reputation as a musician, the operetta was disappointing. The plot is indecent from first to last. In the company, which, on the whole, is good, are Madame Mily Meyer, Madame Leriche, Madame Maurel, M. Vauthier, and M. Baron.

The plan to establish a theatre in Paris in which only plays of the highest morality will be produced is well advanced toward realization, and has given rise to much discussion and not a little laughter. It is said that the theatre will be erected in the Faubourg Poissonière, and will be known as the Theatre Corneille, after the great dramatist, who was a devout Christian as well. It will be directed by Madame Nancy-Vernet, and will have a number of well-known persons as patrons. The report is that the new theatre will be opened with Rostrou's play, called Saint Genest, and will be followed by others of a strictly moral and religious nature, among them carefully selected plays of Corneille, Racine, and Alfred de Vigney.

The crusade against the big hat at the theatre, which I hear is being legislated against in America, is now being carried on very actively in Paris and other cities of France. The mayor of Marseilles has issued an ordinance prohibiting ladies from wearing hats in the stalls of the theatres of his city, and the press of Paris have taken the matter up. The *Figaro* has interviewed several prominent actors and managers who take a more or less helpless attitude. Sarah Bernhardt said that she once tried to suppress the wearing of the large hats by organizing a special service of *ouvreuse* whose function was to politely offer to aid the ladies in removing their hats. But they absolutely declined to do so, and Madame Bernhardt was compelled to give up her undertaking.

L. A. H.

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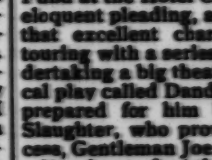

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LETTERS TO THE EDITOR.

THE CONTINUOUS PERFORMANCE.

NEW YORK, Feb. 24, 1897.

To the Editor of The Dramatic Mirror:

SIR.—It would seem to any person who makes a close study of theatrical affairs that a great many people connected with the profession look with unnecessary alarm upon the growth of the "continuous performance." All things must undergo a change every few years, and the theatre seems to be no exception to the rule. The present popularity of the "continuous performance" is lamented by a great many professionals who have devoted the best part of their lives to legitimate drama. They seem to feel that the best days of the drama are gone, and that we shall not soon again see the "legit" shine forth as it did in "ye olden Bowery times." A careful analysis of the situation must convince all who take this view that they are wrong.

In a country which has made such rapid strides as ours has in the past fifty years, all things must necessarily undergo a change. With these changes come new desires, new inclinations, new powers of discrimination, for art, science, music, the drama, etc. The old things no longer fascinate, and must in turn give way to the newer ideas which take shape from day to day as our inclinations demand. So it is with the drama.

A great many of these people who complain of the popularity of the "continuous performance" have not changed with the times. They look upon the drama the same to-day as they did then, and some of our old favorites employ the same methods now as they did then. They cannot understand why the public refuses to give them proper support. How strange it is that these people do not see that the taste of theatregoers has changed and they have not? If they did they would not say such harsh things about the taste of the public, and accuse it of ungratefulness towards them.

The profession has grown marvelously, theatres have multiplied, and the appurtenances for staging plays have shown wonderful improvement during these years, but these old-timers go on in the same rut. Some of them are still at it, and will not have it that the public don't want them.

Then again there are a class of professionals who would be much better off if their efforts were centred in other directions. You ask them why they are there, and they can give you no tangible reason except beyond the fact that they are on the stage. Few of this class ever get beyond the utility mark, simply because they put forth no effort. These are the people, it seems to me, who are alarmed at the popularity of the "continuous performance."

Now let us look at the question from the other side. Actors who have won renown in legitimate fields are appearing in vaudeville with profit to themselves and to those who employ them. There is no lack of demand for their services, only they are utilized in another direction. As long as they do good work the public will have them. And then who can say that this "continuous performance" craze will not mean eventually a return to the old stock system so long in vogue in this country? Such a condition is within reason, because the "continuous performance" educates people to patronize a particular theatre week after week. If the public takes to the one act sketches as they have recently, is it not fair to assume that in time to come that same public will give their support to longer productions, provided they are presented by competent actors?

JOHN J. LINDLEY.

SAVE THEM FROM OBLIVION.

NEW YORK, March 4, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Before the second week in April shall have passed the old St. John's Burying Ground in Hudson Street will be one of the "has been," as the city has acquired the spot for a West-side park. I learn that the Park Board has decided to bury all the gravestones deep under ground.

Old St. John's Burying Ground is bounded by Leroy and Clarkson Streets, and was first opened in 1818, but there has been no interments there for forty-five years. In that cemetery was buried Naomi Vincent Hamblin, Miss Brett, and her sister, Mrs. John Hodgkinson, and William E. Burton. The remains of the last named were conveyed to Greenwood some years ago, and a monument erected there. But all that remains of Mrs. Hodgkinson and her sister and Naomi Vincent in beneath the sod of Old St. John's, of which all evidences are to be wiped out. I think it but right that some action should be taken by the Actors' Fund to have these monuments removed and placed in their lot at Evergreen, or let some old lovers of ancient New York thespicrats have them placed in the Old Dramatic Fund lot in Cypress Hill Cemetery.

Naomi Vincent has a shaft of granite near the Leroy Street side on which is inscribed a long epitaph on beauty, young wifehood, heaven, etc. This lady first appeared on the stage in 1823. She became a great favorite here, while the Philadelphians became enraptured with her. Her person was small, her features, not remarkable for beauty, bore the stamp of intellect, which, when lighted up by the enthusiasm of her assumed character, captivated the hearts of all. She was the wife of Thomas S. Hamblin, the old Bowery Theatre manager. She died in 1828, aged only twenty-one years, and before her reputation had reached its zenith. She, lamented by all who knew her, occupied without a rival the proud station of the first actress of America.

Near the fence of the cemetery, on the Hudson Street side, is a full length slab in an excellent state of preservation of Mrs. Frances Hodgkinson, who died Sept. 27, 1808, aged thirty-two years. The same stone marks the grave of her sister, Arabella Brett, who died of consumption on Sept. 12, 1808 (only two weeks apart), aged twenty years. Mrs. Hodgkinson was the wife of John Hodgkinson, manager of the old John Street Theatre in 1792, and it was while at that theatre they were married. He died in 1805. There are certainly enough persons interested in dramatic history to take some action in this matter at once. There are but three weeks left. I would also suggest the advisability of some one getting the monuments photographed.

Respectfully,
COLONEL T. ALLSTON BROWN.

AS TO BUSINESS IN LOUISVILLE.

DETROIT, Mich., Feb. 26, 1897.

To the Editor of The Dramatic Mirror:

SIR.—We judge by the garbled clipping from the Louisville *Courier-Journal* in this week's MIRROR headed "The Crisis in Louisville" in either an imposition upon you or that you have intentionally omitted the interview with Mr. Arthur, our local representative at Louisville, in connection therewith.

While Louisville has suffered with other cities this season, we can truthfully state that business has been no worse at the Avenue Theatre in that city than at many other popular-priced houses in cities of the same size. In fact the Avenue Theatre shows a profit, and we can state unreservedly that many meritorious attractions, such as Ward and Vokes, Mathews and Bulger, Isham's Octoroons, Oriental America, Wilbur Opera company, The Prodigal Father, and so on, that have played the house can show a satisfactory balance on the right side of the ledger.

The Avenue Theatre is conducted on strict business principles, and it requires something besides a handshake or a good evening to gain admission thereto, the free list being kept at the minimum.

We are not at all dissatisfied with the treatment the Louisville public has accorded that house for nearly every meritorious attraction has been encouragingly greeted. That theatre has abstained from the "anything-to-get-'em-coming-to-my-house" policy and must protest against the black eye certain people are trying to administer to Louisville.

There is no doubt that the town has an over-stock of 10 and 15-cent amusement places, but should this argue against Louisville as a fairly good point for attractions of merit to visit in the hope of reasonable profit? We think not.

Yours very truly,
BRADY AND STAIR.

THE RAILROADS AND THE MANAGERS.

SEDALIA, Mo., March 8, 1897.

To the Editor of The Dramatic Mirror:

SIR.—It was with great pleasure that I read Mr. Al G. Field's letter in your issue of Feb. 27. I agree with Mr. Field regarding the booking of attractions over railroads that favor the traveling manager. Our attraction, like Mr. Field's, is a hard company to get over the roads on account of the special cars we must carry to transport scenery and effects. Last season we experienced considerable trouble, but, when the management booked our present route, we made it a point to play only such cities as were on the routes that favored us, and with one or two exceptions have succeeded. A railroad man told me last Fall that we could not play a certain State without using his line. We turned the matter over to the agent of an opposition line, and he ticketed us over the route by using several small railroads at a short line mileage. The man who got the business had only one jump on his line, being willing to do all this extra work of scheduling us in a roundabout way just for our business. But when we finally did have a short jump on this "had to" railroad they almost compelled us to draw on the United States Treasury for funds to pay them.

Another question: This subject is of importance to local managers as well. I have met the manager of a good one-night stand who asked why he could not get the larger and better companies. He said many good attractions were playing the small towns in the northern part of the State, and where he knew they could not play to big money, while he got applications for time only from cheaper companies. When he did book a first-class company it was liable to cancel and go around by another route. I told him it was the fault of the railroad upon which his town is located. The road in question will give no rates, saying "that we don't care whether you play there or not, and if you do you must pay us our price."

I think it would be a good thing for local managers to take up this railroad matter. I know several local managers who have passes over various lines, while the agent of a company, to whose judgment the traveling manager leaves his railroad contracting, can in very few cases secure one, sometimes even being charged for excess baggage. I trust that, when the managers meet in June, Mr. Field's policy and advice will be followed, and I can assure him the hearty support of Salter and Martin and their entire business staff.

Yours, WILL M. BARRY,
Business Manager Salter and Martin's Uncle Tom's Cabin Co.

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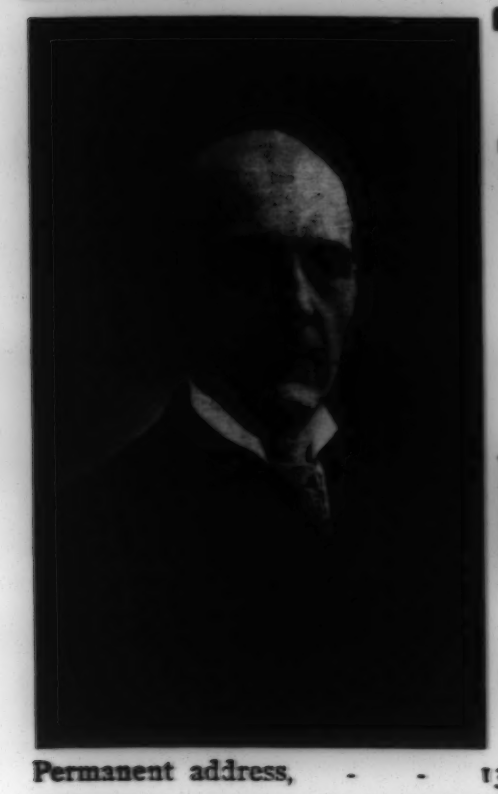

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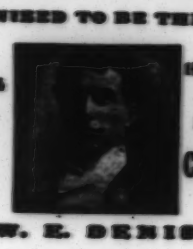

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